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THE WRITER:

A MONTHLY MAGAZINE FOR LITERARY WORKERS

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AN EDITOR'S TALK ABOUT EDITORS.

Editors seem very unpopular. Before I was an editor I did not think much of them myself. Now, however, having studied the subject from every point of view, I think I am qualified to discuss this subject impartially.

The manuscripts upon which editors must pass are, like everything else in the world, divided into three classes — good, bad, and indifferent. Of these, the latter greatly predominate, and every editor has, accordingly, the ill-will of all their authors, to whom he is forced, in more or less diplomatic methods, to give his opinion of their work.

It is amazing how great an amount of absolutely hopeless material every magazine of recognized standing receives. By this I mean illiterate manuscripts, written badly, spelled badly, written on lined note-paper, often in bad English, wholly without paragraphing. They are apt to be accompanied by a note to the effect that the author is very poor and needs money, and would gladly sell the story cheap, and, please, won't the editor try to like it?

Handling letters of this kind is one of the most painful tasks that can come up in the course of editorial work. Thackeray, I believe, has an essay on this subject. It may seem heartless to send a mere rejection slip in response to such a plea, but on the other hand, since one hesitates to say bluntly "Your work is hopeless," a letter of any kind gives encouragement in itself. In the vast majority of cases, therefore, a speedy rejection and the hope that a course of rejections may in time prove discouraging, is all that lies in the power of an editor.

Of a very different type are the stories that editors receive from old ladies — charming, cultivated old ladies. One can fairly see them telling their little family story or joke to a circle of admiring friends, and hear the admiring "Oh, Mrs. Brown! How perfectly delightful! You should send that to a magazine — indeed you should!" And Mrs. Brown writes out her pet story in her pretty, old-fashioned handwriting — it is usually a nice little story, too, but evidently just what it is — the work of a delightful and cultivated woman who has never done anything of the kind before. And writing, as very few people seem to realize, to be good requires a finish that practice and practice alone can give. Mrs. Brown being the sort of person

she is, it is obviously impossible to say to her : "You charming person, we are so sorry to hurt your feelings," so we mail another rejection slip — and we hate to do it.

There is one class of persons, however, to whom it is a real pleasure to send rejection slips, and for their benefit a harassed editor wishes at times that slips might be worded more harshly than they are. This class is composed exclusively of young men, and they run to poetry. The poetry is intended to be amusing, but is always cheap and often vulgar. It is accompanied by a note to this effect : "I am sending you some stuff which I dashed off . . . If you like this kind of junk, let me know, as I can send it to you till you get tired of it." Leaving out of consideration the tact involved in seeking to tempt an editor with "junk" — which is, I assume, an effort of modesty — there are, without doubt, some 100,000,000 other people in the United States who could write it equally well. If the authors would only not send it in with such patronizing assurance!

These are a few of the more striking varieties of the worthless manuscripts, from the magazine editor's point of view. Such manuscripts are so fundamentally hopeless that the question of the values of the ideas embodied in them, or the method of their treatment, does not arise.

Next come the manuscripts which, like the gentleman in Mr. Kipling's poem, can be assigned to neither Heaven nor Hell. They are of two kinds — stories which have no particular idea but which are well written, and stories which are not well written but are based upon a good idea.

Usually, nothing can be done with stories in the first of these divisions. If a story is not based upon a good idea, no amount of good writing will pull it through. Stories of the second class, however, can occasionally be rewritten by the author in accordance with criticisms by the editor, and pulled into the acceptable class. These are the manuscripts which call forth objurgations from unsuccessful authors. "I read 'Mrs. Jones' Second Husband' in the United States Magazine for September," they write. "My story is every bit as good as that" — which sometimes causes an editor qualms of conscience.

The answer to this, of course, may be that "Mrs. Jones' Second Husband" was an accident. These things do happen sometimes, you know. The aim of a magazine is not to publish more mistakes, it is to publish the best work it can get. Compare your rejected story with an average story in the United States Magazine, and don't feel hurt unless you cannot, honestly, see any points in which the majority of the accepted stories are not superior to yours. Faults do glare dreadfully in print.

Next comes the last class of stories — those that get in. Roughly speaking, they are not more than one per cent. of those we editors read. Most of them come from agencies, or from authors the editors know. This is not because "pull" counts. It is simply because successful authors are successful as the result of long practice, which has brought them in touch with the personnel of the editorial offices. As for the agencies, those of the better class get an author a hearing because they will not attempt to sell stories that do not come up to a certain standard. Their backing means that a story is a good one. Agencies which do not do this are more of a hindrance to an author than a help.

And if editors are funny things, authors are funny, too. We love them and need them, but they are funny. They complain because their manuscripts are returned to them too promptly ; they complain because their manuscripts are kept too long. If you want anything from an editor it would seem the part of wisdom to treat him kindly, at least until you are sure you are not going to get it ; but "treat 'em rough" appears to be the motto of many authors. I especially remember one letter (which came, I admit, after a rejection) from a gentleman in Oklahoma who described himself on his letterhead as a "Literary Artist." He told us what he thought of us in the plainest language for eight long pages, ending with the information that he was rapidly becoming famous (in proof of which he enclosed a laudatory editorial from a paper which I will here designate as the Kansas State Farmer), and that the time was, thank God, speedily

approaching when he should be able to tell every damned editor in the United States where to go — oh, yes, he told us where to go beyond the possibility of a misunderstanding.

But, seriously speaking, why abuse editors? Obviously we editors could not exist without authors. Obviously it is to our advantage to find new authors if we can. All the great names were unknown once. Indeed, great names do not count as much as is usually supposed. I have in mind several instances of stories by authors of international reputation which were rejected recently by — well, let us say again by the United States Magazine — because they were not up to the usual standard of the authors in question. After all, successful authorship is a matter of continuously making good.

Here arises the question of literature. Personally, I think that a first-class magazine chooses the nearest thing to literature that it can get. I believe that there is somewhere a place for every good manuscript. Other editors hold the view that editors are not literary critics at all, but only very highly specialized judges of the popular taste. But who shall decide? What is literature? And what is not? It is largely a matter of personal opinion. There is very little literature, anyway. There are no hard and fast rules by which it may be known. Failing this, the public gets what it demands — stories, often, in which it sees itself. Most of the magazine clientele is young, so it likes to read about the young. Most of it is trying to succeed, so it likes to read about success. If editors can combine this with literature, or near-literature, well and good. Failing this, we editors give them one or the other, as we can.

And, in closing, let me repeat that editors *do* like authors. Send us all of your work you can ; and, if you send to me personally, don't mix your 'wills' and 'shalls,' don't say 'like' for 'as,' don't say 'miss' for 'girl,' and don't spell every man's name that you possibly can with an 'ie.' Editors are only human, after all, and some of them have fads. And when you get Form A (the one that asks you to send more of your work — yes, I used to think that it was a real letter, too) don't send old stuff that you have n't been able to sell. It will only lower the opinion in which you are beginning to be held in the office. Wait until you have something really good.

And so good luck !

NEW YORK, N. Y. *A Magazine Editor.*

"WORDS, WORDS, WORDS!"

We are told to use short words because readers will not understand the long ones so well. Why insult the reader? Why not give him credit for as much intelligence as we have? If a writer wishes to produce an artistic work of fiction, an intelligent essay, or a convincing editorial, is it conducive to the good of his prospective product to self-hypnotize himself into the state of mind of a person about to write a reader for a primary class? We are told that short words are strong words, and that simplicity is greatness. I grant this — to a certain extent, but I do not think the converse of the statement holds true. If it did we should be compelled to eliminate Shakspere and Stevenson and Milton and Poe and Irving — just a few chosen at random — from our list of literary artists. To bar the long words would be as much of a mistake as to use nothing else.

We are told to avoid classical words and use Anglo-Saxon ones. Is it wise, then, to discard a good classical word, for an indifferent Anglo-Saxon one? My own two years of enforced high-school Latin are practically useless to me now ; I never had the desire to study Greek ; and all I know about Old English is that it is Mr. Dooley's opinion that Chaucer was a poor speller ! My knowledge as to what words are classical and what are not extends to a very few prefixes and suffixes. Are my literary ambi-

tions, then, absolutely hopeless? I do not think so — at least where they depend on my choice of words.

The third commandment of the Dictionary-Gods forbids us to use slang. Sometimes the criticism of slang is intelligent — often it is like the fond parent in Walt Mason's poem, "The Purist," who admonished his son "Using slang is just a habit, just a cheap and dopey trick, if you hump yourself and try to, you can shake it pretty quick." This is only a slight exaggeration of what many "purists" say. They tell us to cut it out! The same scholars who insist that common words are great words are continually denouncing slang because it is *common*. For my part, if I can get more pep into a sentence that needs pep by the use of a bit of slang — I use the slang.

My words may seem radical. I do not think they really are. Though they may savor of treason against the "King's English," they are not meant to be entirely lawless. Rather they are meant to rule out the old law and introduce a new. They are not Bolshevistic — merely democratic. We have heard much, in the last three years, of many kinds of democracies. Why not have a democracy of words, where each word must support itself, without leaning upon a family tree. Why not choose each word on its own merits, without regard to class, color, or previous condition of servitude?

DES MOINES, Iowa. *Lloyd McFarling.*

A LITERARY ENLIGHTENMENT.

In the rôle of a wooer of the poetic muse, I have read and re-read the "Argonautica," the "Iliad," the "Odyssey," the "Æneid," "Paradise Lost," the "Divine Comedy," the dramas of Æschylus, Sophocles, and Euripides. I have learned of the moderns from Browning to Noyes, from Longfellow to van Dyke. I have familiarized myself with Braithwaite's "Anthologies of Magazine Verse." I have sought to know fables and legends, sagas and ballads, Vers Libre, Vers de Société, War Verse, Peace Verse, and all the rest. I have studied text-books galore on rhetoric and versification. Permeated with this knowledge, I have woven verse with nicest art — as much as lieth in me. I have tremulously consigned samples of my skill to the tender mercies of some of the smaller magazines. Back they come, after a longer or shorter period, and in various stages of preservation. "What the dickens is the matter with them, anyway?" I question, after careful perusal of each rejection slip.

I found my answer this summer. The Atlantic Monthly has revealed the secret of acceptable poetic expression. Its method of procedure reminds one of the little girl who, hearing her elders say that "a secret must be kept inviolate," wrote her secret on a slip of paper and hid it in a bed of violets. This secret is infolded in a short story, and it is surrounded with the aroma of a summer-reading number.

The story tells of a successful business man, presumably more than forty years of age, who has had no time for literature or nature or art since he left his bookish youth behind him, to become engrossed in business. For years he has not given a thought to the books that he used to love. One day, on a week-end, the first faint glimpse of the sea, caught as he is being bowled in his car alongside the marshes, recalls Xenophon and his ten thousand Greeks. He hears again their shout at the sight of the sea, and wonder of wonders! a poem comes to him all unsought! It flutters across his mind as suddenly and as quietly as the salt air from the sea sweeps across his face. He orders his chauffeur to stop the car and he captures his prize with fountain-pen and pocket memorandum book. It is a complete poem — almost. One stanza is lacking. This comes later, by the sweat of his brow. In confident innocence, he sends his windfall to a leading magazine. Just a week later he receives a wedding-invitation-style of acceptance letter — heavy, cream-white, publisher's name en-

graved. It contains an appreciation of his poetic power, an expression of pleasure in accepting his poem, and, best of all, "a check for thirty bucks."

"Shades of all the poets of all the ages!" I exclaimed as I read, "my eye in a fine frenzy rolling." Have I spent my time and strength for naught? Is the thing such a mystery, after all? Something that comes you know not how — like the "flu," and grips you and that is how you know you have it — like the "flu" again? Must I with patience still wait for it — and the "thirty bucks," likewise? What good times I might have had while waiting for the train — of thought! What fortunes I might have won — and lost — in Wall Street. Classics, anthologies, and text-books, I abjure you! All hail, Atlantic, I swear by you forever! Henceforth, I attend strictly to business. My sub-conscious mind must evolve the "Vision Splendid" when and where it will. I am waiting, calmly waiting for the fire — and the "check for thirty bucks."

LOWELL, Mass. *L. A. Wallingford.*

TRADE-JOURNAL WRITING AS A PROFESSION.

I doubt if writers generally realize the extent of the trade-journal writer's field. I estimate that of the thousands of trade and class journals in the United States and Canada there are perhaps fifteen hundred that buy manuscripts, spending for contributions from a few dollars a year to a good many thousands of dollars in some cases. Many of these journals are published weekly and pay for general news as well as for special articles adapted to their needs. In Ayer's "American Newspaper Directory" there are trade journals listed under more than three hundred classifications, ranging from Accounts and Advertising to Writers and Yachting.

So far as remuneration is concerned, the trade-journal rate of payment is high enough so that a writer may net an income of at least a hundred dollars a week. The average trade journal pays half a cent a word for articles, and various rates for photographs, generally a dollar and a half or two dollars apiece; but there are many trade journals which pay a higher rate. If a trade-journal writer does his work well he can build a reputation which in time will bring him enough requests from editors to keep his time fully occupied. I myself at this writing have on hand enough definite orders for special articles to keep me busy for three or four months. There are at least half a dozen trade magazines for which I write regularly that pay me a cent a word; three others pay me as much as three cents a word; and at least ten others average about three-fourths of a cent a word. For photographs I am paid in some cases as much as five dollars apiece.

Experience for several years as a newspaper reporter and long experience in trade-journal writing enables me to turn out at least six thousand words of copy a day, when I drive myself; but I do not attempt to average more than five thousand words a day. This makes my production about twenty-five thousand words a week, for I always spend at least one full day in gathering material. Each week I send out from fifteen to twenty photographs, and I have now reached the point where about eighty-five per cent. of this product finds its way into print. My rule is to write each article for some special publication. Those that come back have to be rewritten before they are sent to any other journal.

A writer planning to enter the trade-journal field should obtain copies of as many trade journals as possible and study their contents with great care. Thus he can get an idea of the specific requirements of each publication, and if he can meet these requirements he is certain of success.

ATLANTA, Ga. *Harold F. Podhaski.*

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MARGARET GORDON, . . . EDITOR.

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*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
P. O. Box, 1905, Boston, 6, Mass.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

***

Margaret Prescott Montague, whose story, "England to America," received the O. Henry Memorial Prize, while her story, "Uncle Sam of Freedom Ridge" was acclaimed by President Wilson as a beautiful and inspiring lesson in patriotism, urges young writers to keep on with their work, and never to think that the stories they send to magazines are not read. This is a great mistake, she declares, for the publishers are just as eager to find new authors as the writers are to see their products in print. Taking for granted that one has talent, Miss Montague believes one of the greatest assets that a writer can have is an intense interest in humanity and the power to enter into the viewpoint of the other person. "Learn to see things with the eyes of those about you," she concludes, "and get away from self-consciousness. People are so fine and life is so interesting that there is always something new and worth finding."

***

Edward W. Bok, in his recently published "Autobiography," also assures authors that all submitted manuscripts are read carefully ; and yet, why should authors be so insistent that the manuscripts they submit to editors shall all be read? They are offering the manuscripts for sale, and if the editor to whom they are submitted can see at once that he does not want to buy them, why should he read them? It is the old question over again, but the editor's real business is to buy the stories that he desires to publish, and an examination to determine that point is all that is necessary, and all that authors have any right to ask.

***

A good rule for business correspondence is to write a separate letter for each of several unrelated subjects instead of one letter taking them up one after another, so that the letter referring to any special subject may be referred at once to the man or the department immediately concerned, for prompt attention. If a letter to the editor of a large magazine, for instance, has a paragraph about a manuscript, and a paragraph about a subscription order, and a paragraph about an advertisement to be printed, the letter must go to three different persons, one after another, and the result is delay and possible inattention to some of the matter in question. Similarly, in making notes and memoranda, writers will do well not to bunch

them in any way, but to make each note separate, so that it may be handled without reference to any other matter. For note-taking purposes a loose-leaf notebook, or even a bunch of slips or a memorandum pad, is better than an ordinary notebook. Notes so made on separate slips can be handled or filed independently, or combined with other notes on the same subjects, with no trouble whatever, whereas, if a number of notes on different subjects are made on the same sheet of paper or an ordinary notebook page, they cannot be used conveniently, and there is always danger that a note may be overlooked, or hard to find when it is wanted.

* * *

Why is it that nobody has yet written an adequate biography of Eugene Field?

* * *

The magazines generally are increasing their subscription price. Will they increase their rates to contributors as well?

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

The article, "An Unpublished Kipling Story," in the November WRITER, while it may be correct as to the manuscript with which it deals, undoubtedly leaves an incorrect impression. A short story, entitled "At the Pit's Mouth," by Kipling, has been in print for years, and is to be found in one or more Kipling books. It contains the essential incidents mentioned in the Boston Transcript article, with some reference to burial in a grave partly filled with water.

SULTAN, Wash. *W. F. Leavell.*

California is full of writers. An enormous supply of good literary material is being produced there, and, because of the fact that three thousand miles lie between the author and the Eastern publishers, most of it is given away to the local publishers. This is bad practice and there ought to be a stop put to it. Writers should try to find a real market for their wares. Once a story or a poem has been written, the next step is to place it to the best advantage. My advice to California writers would be: Put a price upon your work and see that you get it, just as you would in any other profession.

SAN FRANCISCO, Calif. *F. S.*

In the January number of THE WRITER a paragraph was printed regarding manuscript needs of the Universal Lyceum and Booking Bureau of Kansas City. In response to an inquiry regarding material sent by a WRITER subscriber and not heard from, Dr. Belle S. Mooney, the Director of the Agency, writes: —

The item published in THE WRITER brought us an avalanche of contributions. Some confusion resulted from the mistake made in printing "Book Agency" instead of "Booking Agency." Ours is not a publishing office, and we do not handle books in any way.

It is the policy of this office to read all copy submitted as soon as possible and return at once all that is unacceptable. Sketches that have sufficient merit for production are submitted to our producers with request for opinion, and estimate as to the time required for production. We find that the writer you speak of submitted excellent material, which has been recommended for production, and there is a notation in our file that we sent him a card to that effect, which seems to have been lost in the mail. We will write to him again.

We should like to say in THE WRITER that we have had much unsigned material sent to us. We have now a generous collection of manuscripts without the slightest indication of authorship, which we should be glad to return to the writers if they had not so modestly concealed their identity. We make every effort to read and report promptly and to return to writers all copy received with return address.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

I have an article that I want to submit to a paper for publication. I want to have it copyrighted in my name. How shall I proceed? W. L. S.

[First send to the Register of Copyrights, Washington, D. C., for instructions about obtaining copyright. Then, under the title of the manuscript put the line, "Copyright,

1920, by John Doe," using, of course, your own name. If the matter is not printed, this, of course, amounts to nothing, excepting a notice to the editor that you wish to retain the copyright. If the matter is printed with the copyright line, you must complete the copyright or be subject to a penalty. Some editors might reject matter thus restricted rather than run the risk of the penalty in case the copyright is not completed, to which the publisher also is liable.]

Can any reader of THE WRITER tell me whether Wallace P. Stanley, who wrote "Down the Bay" and "Our Week Afloat," which were published by the old Belford-Clark Publishing Company, of Chicago, is still living? I infer that his home was in Warren, R. I., as his stories are of a trip up the Warren River, and of boys traveling in a small boat about Narragansett Bay. G. R. F.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Munsey's Magazine (New York) is in the market for short stories, and at this time the editors would particularly like to get something humorous.

Everybody's Magazine (New York) is looking for humorous stories, and for stories of the sea and of outdoor adventure. The editors particularly want really short stories of the various types — stories of from 2,000 to 4,500 words.

Smith's Magazine (New York) is well supplied with material and has no special manuscript needs at the present time.

The chief need of the Smart Set (New York) just now is for non-fiction material. The Smart Set receives a great many short stories every month, and not a few of them have merit, and it also receives a large number of interesting poems, but there is a chronic shortage of effective essays. Those that come in are either too extravagant or too formal, and whenever essays are asked for the magazine is deluged with pretty pieces in the whimsical style of the Atlantic Monthly, which the editors say often have merit but simply do not belong in the Smart Set. The editors of the Smart Set in particular would like to print an article now and then about music, but so far they have been unable to find an author capable of writing what they want in this line.

The present need of Ainslee's Magazine (New York) is for plotful, colorful fiction (with woman and love interest) of from 5,000 to 8,000 words, and for short, distinctive verse.

The Touchstone (New York) is particularly interested in the American short story and any articles about the best of modern art. The Touchstone is intended to be a record of American progress in all the arts as well as in homemaking, and the editors are just as interested in the work of the unknown writer, painter, sculptor, or musician, as in the work of those better known.

Town Topics (New York) is always open for short stories, skits, poetry, and satire.

The American Boy (Detroit) is in the market for good short stories (preferably not more than 5,000 words) which are really well written, showing original, distinctive handling of themes interesting to boys. Stories that carry, in an incidental way, worth-while information for boys on interesting phases of school life, industrial life, and American government are especially desired. Also Independence Day, Hallowe'en, Thanksgiving, and Christmas stories.

The Southern Trade Press Service, Box 1671, Atlanta, Georgia, is in the market for brief ideas, plans, and methods which have been used by retail merchants to build up business, curtail expenses, increase the efficiency of their help, stimulate trade, advertise their stores, dress their windows, etc. Literary merit is not necessary, but the ideas and plans described must be absolutely practical, must never before have been published,

and must be offered for exclusive use. Newspaper clippings, or advertisements, if they embody a successful and practical idea or plan some merchant has used are also wanted. No single item should contain more than 400 words. Payment, at the minimum rate of one-half cent a word, will be made on acceptance. Postage should be enclosed for the return of unavailable manuscripts.

The Nautilus (Holyoke, Mass.) wants short articles, or a series of short articles, on the practical application of New Thought — "applied psychology," and some short ethical humorous verse. Payment is made on acceptance, but decisions are sometimes slow.

The Popular Science Monthly (New York) wants some good photographs of curiosities, interesting new inventions, and ingenious new applications of old devices, accompanied by short articles.

The Bookman (New York) has a large amount of unused material on hand, so that it has no special need of manuscripts at the present time, but the editors are always glad to read articles dealing with authors and literary subjects generally.

The Horse Show Chronicle (Lexington, Ky.) would be glad to buy manuscripts, and particularly photographs, on subjects directly related to the general policy and scope of the publication.

Personal Efficiency (Chicago) is in the market for good stories and articles, interviews, etc., along "success" lines — fact, not fiction. The magazine goes to home-students of higher business training courses.

The Moving Picture Age (Chicago) goes to the non-theatrical users of film — the church, the school, and the industrial club — and the editors prefer to get their manuscripts directly from the users of this film, so that the magazine does not cater at all to the professional writer and is not in the market for manuscripts, photographs, or any similar material. The magazine has no fiction or story section.

Mrs. Elizabeth P. Bemis, editor of the Normal Instructor-Primary Plans (Dansville, N. Y.), is now located at 807-8 Fine Arts Building, Rochester, N. Y., to which address manuscripts intended for Primary Plans should be sent.

The Boston Evening Record has discontinued its daily prize poem department, and no longer pays for verse.

The New Parisienne Magazine (New York) wants stories of real life, and will award a first prize of fifty dollars and a second prize of twenty-five dollars for the two best stories received by March 15. Stories of actual experience are desired — fact, not fiction — and those shorter than 2,000 words are preferred. Other acceptable manuscripts will be paid for at the regular rate. All manuscripts should be addressed: Contest Editor, New Parisienne Magazine, 25 West Forty-fifth street, New York.

The Loyal American Magazine offers a prize of twenty-five dollars for the best short story received by January 15, and will pay five dollars each for all other available manuscripts. Stories should not be longer than 2,000 words, and those based on loyalty to country, to an employer, or to one's family will receive first consideration. All manuscripts should be sent to W. E. Wood, editor Loyal American Magazine, Room 805, Little Building, Boston.

The Granite Monthly (Concord, N. H.) announces an honorarium of fifty dollars, offered by Brookes More, for the most meritorious piece of poetry printed in the magazine during 1921.

Nominations for any one of the Pulitzer prizes, detailed information about which was given in THE WRITER for April, must be made in writing on or before February 1, addressed to the Secretary of Columbia University, accompanied by a copy of the material submitted for competition. The work must have been done during the year ending December 31, 1920.

The prize in the Chicago Madrigal Club competition has been awarded to Samuel Richard Gaines, of Columbus, Ohio, for his setting of Marlowe's "A Shepherd's Song,"

for mixed voices. The work will be published by J. Fischer & Bro., New York.

The New York University Writers' Guild, a new organization composed of graduates of New York University who are engaged in the motion picture, theatrical, newspaper, and magazine fields, has as its nucleus : Deems Taylor, magazine writer and playwright, who has been elected chairman ; I. Martin Stern, film publicity man, secretary ; William Le Baron, production manager of the International Film Corporation ; Rutgers Neilson, news editor of "Topics of the Day" films ; Thomas Gerety, publicity department of W. W. Hodkinson Corporation ; Victor Shapiro, exploitation manager of Pathé Exchange, Inc.; Paul Sloane, scenario department of Fox Film Corporation ; Edward Marin, exploitation department of Famous Players-Lasky Corporation ; Seymour Fabian, First National Circuit ; Edward P. Smaney, scenario writer ; S. Jay Kaufman, editor of "Dramatic Mirror"; Howard Irwing Young, assistant scenario editor, Famous Players-Lasky Corporation ; and Arthur Schwartz, special writer.

The Poultry Herald (St. Paul) is completely supplied with manuscripts and photographs for the coming year.

Fashion Review has been merged with Fashionable Dress.

The Power Farming Dealer (St. Joseph, Mich.) would like some articles relating to power farming machinery, based on personal interviews with dealers, confined to merchandising and service problems.

The March number of Fashionable Dress (New York) will contain an unfinished love story. For the best ending, not exceeding 200 words, received by February 20, the publishers will give twenty-five dollars worth of merchandise advertised in their magazine.

A prize of $250 is offered for an original composition for a band, to be presented after the first performance of the work by the Goldman Concert Band at Columbia University in June or July, 1921. The composer will have the privilege of conducting his composition. The composition will be published by Carl Fischer. Composers must be American citizens. The work submitted must be in the form of an overture, symphonic poem, grand march, or suite in three short movements, and must be in full band score. Composers must use a fictitious name, or motto, with the correct name and address accompanying the composition in a sealed envelope. Return postage must be sent, and all manuscripts must be submitted by April 15, to Edwin Franko Goldman, 202 Riverside Drive, New York.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000 ; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a $500-medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Particulars in April WRITER.

Prize of $500 offered by Dodd, Mead & Co., for a story for girls from nine to fifteen. Particulars in November WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close May 31. Particulars in December WRITER.

Nine prizes of $25, $15, and $10, and additional prize of $20, in three contests, for best worth-while stories of work in rural communities, offered by Home Lands, New York. Competition closes February 10.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1921. Particulars in August WRITER.

Prize of $500, and five prizes of $100 each, offered by the True Story Magazine for the best success stories published between November, 1920, and March, 1921. Particulars in September WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

O. Henry Memorial Prizes of $500 and $250 offered by the Society of Arts and Sciences, for the best short stories published in America in 1920. Particulars in June WRITER.

Second Physical Culture six-months' photo prize contest — $100 for the best photograph received be-

fore May, 1921, and five dollars for the best photograph each month. Particulars in April WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on "Tolerance in Economics, Religion, and Politics." Particulars in February WRITER.

The Rose Mary Crawshaw Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May WRITER.

Gratuity prize of £100 for the best reputed story published in 1920 by the London publisher, Herbert Jenkins. Particulars in October WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

CURRENT LITERARY TOPICS.

William McFee Gets Encouragement. — A friendly and helpful chap is Russell Dean Chapman, Librarian of the Authors' Press, Auburn, N. Y.

William McFee, happening to see an ad of the Authors' Press somewhere, thought it might help him to learn how to write. So, modestly using the name of a young pal of his, Mac wrote for information. He is now positively alarmed at the prospect of violent and iridescent prosperity that Mr. Chapman opens before him in his letters. For instance: —

This morning when they told me we have received no reply to our last letter to you, I made up my mind to sit right down and talk it over with you frankly. I said to myself — well, I'll tell you exactly what I said: —

Now, here is an ambitious person who really wants to carve out a literary career. Here is one who has dreamed all the dreams that are dear to writers. Here is one who has visualized the triumphs of authorship — either in stories or plays. Here is one who feels just exactly as I did years ago when I began writing — all the uncertainties, perplexities, perhaps hesitancy and lack of confidence. And all the while we have right here in the Irving System all the methods ideas, hints, helps, and suggestions — everything necessary to help this writer succeed. Are we going to emulate that miserable human trait of greed and selfishness which impels people to demand the eternal PRICE before they lend a hand? NO," I said — and, unconsciously, I came down hard on the desk with my fist —" I'll be blest if we do! I'm going to write our ambitious friend and make the PAYMENT end of it so easy that it will be taking all difficulties out of this writer's way."

The full price of the System is $10. It is worth $10,000 to any aspirant for authorship, in our opinion. But if you don't feel disposed to send the $10 today for this complete System of instruction, I have left word at our audit desk that SHOULD YOUR ORDER COME IN, ACCOMPANIED BY A CHECK FOR $5 in partial payment for this course, it will be all right. In other words, you can send Post Office order, check or currency to-day for $5, and The Irving System will be sent to you at once. As to the balance — well, this is how we feel about it — you can send the remaining $5 within 30 days, after you have grown enthusiastic over the benefits received and, perhaps, even disposed of one of your manuscripts.

— Don Marquis, in New York Evening Post.

A Way to Copy Prints.—It is so natural for the ordinary person to think of cameras and lenses when any photographic processes are mentioned that it will come as a surprise to many to know that copies of almost any print, drawing, photograph, design, writing or printed matter can be made by a means that is strictly photographic, yet entirely without any camera or optical equipment.

First lay a plate of clear glass in an ordinary printing frame. On that lay face upward the drawing or whatever is to be copied, then a sensitive plate and finally the back of the frame. Subject the whole to the action of gas or lamplight for a period ranging from one second to a minute or more and then develop and fix the plate. It is best to use rather a slow plate and it is necessary, of course, to put it into the frame in the dark room.

To develop, get a ready-prepared pyro powder — ask for a five-inch tank powder — and mix it in twelve ounces of water at a

temperature between sixty-five and seventy degrees. Put the plate in a tray, flow the solution over it — of course in the dark or by a red light — and leave it for five minutes exactly while you rock the tray gently. Then rinse the plate and transfer it to a solution of four ounces of hyposulphite of soda in a pint of water and leave it for fifteen minutes. Wash the plate in running water for half an hour and stand it up to dry.

You now have a *negative* of the original. To make a positive put it, film, or dull, side inward, in the printing frame, and lay face down upon it a sheet of what is known as printing-out paper. Print in the sunlight until the paper, examined one half at a time by means of the split back that is part of all printing frames, is somewhat deeper in tone than you wish the finished print to be.

Buy a bottle of combined toning solution, and immerse the print in a bath of it until it has turned the color you desire — which may vary from brown to purple, according to the length of time the print is left in; wash the print for half an hour and dry it. You will then have an exact copy of the original picture, made without a camera. From the one negative you can get as many positive prints as you desire.

Magazine illustrations can be copied in this way after the printing on the back has been removed. To do that, soak the picture in water and lay it face down on a pane of glass. With a tuft of wet cotton rub the printed matter on the back gently until it curls up and comes off. As soon as that happens blot the back, brush it over with a thin solution of paste or glue and back it with thin tissue paper or, better, tracing paper. When it is dry the illustration is easily removed from the glass.

Photographs can also be copied in this way, after soaking them off the cards on which they are mounted ; the most stubborn picture will yield to an overnight soaking in warm water.

Occasionally it will happen that the paper on which is printed the picture that you desire to copy will be too thick to let light enough through it to produce the required effect. If the picture is not of value, it can be rubbed with vaseline, which will make it transparent enough to admit plenty of light. A very little vaseline or oil should be used, brushed over with a rag and allowed to dry before the copy so prepared is used to make the negative.

The length of the exposure depends on the thickness of the article to be copied. An ordinary magazine page that has been "stripped," as it is called when the back is rubbed off, should give a good negative on a slow plate with five seconds' exposure to the light of an ordinary Argand burner two feet away. A few experiments, however, will soon prove what is the proper time for an exposure ; an overexposed plate will come out of the developer with all the clear lines blocked up, and one that has had too short an exposure will have no density whatever even in the high lights.

Photographic copies can of course be made from negatives so prepared upon any class or kind of photographic paper, including platinum and the developing papers. Printing-out paper, however, with its beautiful warm tones and the fact that one can watch the progress of printing, is about the best with which to begin.—Youth's Companion.

Regular Hours for Brain Workers. — "He lays down the hammer when the clock strikes twelve. Never misses a second."

An author spoke peevishly to his wife. The door of their apartment was closing upon a workman who, because he spreads paper on the walls, paints woodwork and kalsomines ceilings, is called a decorator. He had worked all morning in the room next to the author's library. The swish, swish of his brush and the pungency of the paint had gotten on the writing man's nerves.

"Suppose you follow his example, my dear," said his wife.

"Lay down my hammer at the stroke of the clock?"

"Exactly. Have you noticed the painter?"

"Certainly I have. A big, husky brute."

"Maybe. But with straight back and broad shoulders and red cheeks and clear eyes."

"What of it?"

"Come here and look into my mirror, dear."

"I won't. Why?"

"Then remember what you saw when you shaved this morning."

"I have no vices."

"None except intemperance in work. Now, instead of saying to me : 'I won't join you at luncheon, just send me in a cup of coffee,' come out to the dining room and have a fruit salad and some toast with grated cheese and a glass of iced tea. You will feel better and work better."

He yielded, as all good husbands do, and while they were at the table she said : "And be sure to stop when the clock strikes five, and let me take you in the runabout to a rose-covered inn up the Old Post Road for dinner. The dearest, most fragrant little place ! You will sleep well and feel fresh for your work to-morrow. And, my love, please believe that if you observe regular hours you won't have to work so many hours and your work will be better. If you follow the example of the decorator you will be a healthier and a happier man." — Marion Gray, in New York American.

BOOK REVIEWS.

THE GENTLE ART OF COLUMNING. A Treatise on Comic Journalism. By C. L. Edson. 177 pp. Cloth. New York : Brentano's. 1920.

A newspaper column conductor is a humorist who provides regularly in his paper, either by his own unaided efforts or with the help of the bright minds in the community, a column, more or less, of matter more or less humorous, which, in deference to popular pronunciation, is commonly called "The Colyum." The columnist and the editorial paragrapher do somewhat similar work, with the difference that the editorial paragrapher, as a rule, has no assistance from outside, and what he writes is taken as expressing the opinions of his paper, while the columnist boasts that his contributors do all his work for him, and is generally a very free lance indeed, privileged to say about what he thinks best, with the understanding that his utterances are personal, and that his paper, while printing them under his signature, does not shoulder the awful responsibility. The suggestion that the contributors do all the work is, of course, flattering to the contributors, and there is no question that some of the brightest things in the "colyums" come from outside the office, but the column conductor is a failure unless he is a genuine humorist, constantly writing good stuff himself, and in addition having unusually good judgment, wise discretion, and the faculty of making good selections from the matter that comes in and dressing the selections up with witty headings and other effective touches, to produce the best results. The leading column conductor in the country is unquestionably Bert Leston Taylor ("B. L. T."), of the Chicago Tribune, and he is closely followed by Don Marquis of the New York Sun ; Franklin P. Adams ("F. P. A."), of the New York Tribune ; Christopher Morley, of the New York Evening Post ; Edgar A. Guest, of the Detroit Free Press ; Ted Robinson, of the Cleveland Plain Dealer, and Roy P. Moulton, of the New York Evening Mail, with a score of lesser lights shining more or less brilliantly in various other papers. The perfect columnist needs to have a happy faculty for writing snappy verse, as well as humorous prose, and many of the column conductors have put collections of their verse into volumes, which have a satisfactory sale. In "The Gentle Art of Columning," Mr. Edson undertakes to formulate the underlying principles of column work, illustrating them by examples taken from successful columns. Going beyond the strict lines of his subject, he discusses also the principles of comic journalism in general, including the writing of editorial paragraphs, the humorous editorial, the comic news-story, comic verse, and the Sunday feature. He gives warning at the start against the pun, pointing out that it is properly despised when it is a mere similarity in sound, without the help of an idea, although when a humorous writer has an idea that is worth expression, a judicious pun may make the expression more effective. Right in this, he is distinctly wrong when he says that all true humor is based on a grouch, and that the successful news-slant paragraph is one that bites. On the contrary, the successful editorial paragraph is one that, while it may poke fun at a foible or "jolly" an individual, is written in good humor, and does not leave a sting. Mr. Edson is wrong, too, when he says that Ed. Howe was the first newspaper publisher to bid for circulation on the basis of a funny column, and attributes the success of the Atchison Globe to Howe's column of paragraphs called "Globe Sights." Mr. Howe's paragraphs were a strong feature of his paper, and made the Atchison Globe nationally known, but the Atchison Globe won its success because it was, from the first page to the last, a model small-town paper, giving especially all the local news with unequalled snap and vigor. Moreover, the paper is practically never quoted now, which knocks the props out from under Mr. Edson's assertion, following his statement that after Mr. Howe's retirement the column was continued as good as ever by younger men and women who had learned Ed's knack, had got at the science of the thing by working under him. "This disposes of the question : Is

there a science of paragraphing, and can it be taught?" There may be a science of paragraphing, and perhaps it can be taught, but it is not taught to any great extent in Mr. Edson's book, interesting as the book is. Don Marquis seems to cover the ground in his delightful Introduction — preceding other delightful Introductions by "F. P. A." and Christopher Morley — in which he says : "I do not think any one can be taught anything about humor, but I do think that certain persons may be taught the mechanism of producing humorous copy that will sell to newspapers and magazines, if they have the humor natively." To be a humorist, one must be a humorist to start.

THE SCHOOL PRINTSHOP. By Katharine M. Stilwell. 226 pp. Cloth. Chicago : Rand McNally & Company. 1919.

Any writer who has a knowledge of the principles of type composition and printing — all the better if it is practical — has a distinct advantage, because he knows how the matter he writes should be presented in print, and so understands how to make it typographically most effective. For that reason it will be worth while for any writer who is not familiar with such matters to acquire the information given in this book, which is designed primarily for the use of pupils in schools of the manual arts but which will be of value to all who are concerned with the art of printing, and particularly to those who write for publication. All the processes of printing are described, detailed information is given about type and the methods and rules of composition, proof-reading, measuring composed type and making up forms, with suggestions about art in printing and information about paper and making illustrations, with a useful glossary of printer's terms — matters on which every writer ought to be informed.

A THOUGHT BOOK ON THE SOCRATIC METHOD. Edited by T. Sharper Knowlson. 200 pp. Cloth. Philadelphia : J. B. Lippincott Company. 1920.

The purpose of this book, with the right-hand pages presenting questions on all sorts of topics, suggested by quotations, with blank lines opposite each question for personal notes and comments, and the left-hand pages, similarly headed with quotations, with blanks for the reader to put his own questions and write the answers to them, is to stimulate thought and develop both reflective ability and ability in brief expression. It is based on the theory of the quotation given from Pierre Duval, "How would I advise you to begin the study of life? By arming yourself with a note of interrogation."

COMMON SCIENCE. By Carleton W. Washburne. Illustrated. 300 pp. Cloth. Yonkers-on-Hudson : World Book Company. 1920.

Writers may profit by an attentive reading of this book, which presents in a novel and entertaining way the principles of common science — physics, chemistry, physiology, and biology with physiology and hygiene. It answers about two thousand questions actually asked by several hundred school children in the upper elementary grades in a period of about eighteen months. The questions give a good indication of the parts of science in which children are most interested — practical questions, the answers to which everybody, and particularly every writer, ought to know. The answers to them are made in such an effective way — for instance, telling what conditions must be in the place between the earth and the sun where gravitation has no effect, or what would happen if the action of capillary attraction should suddenly stop — that the principles are strongly impressed on the mind of the reader, and it is made easy for him to understand, for instance, how pumps work, why iron ships do not sink, why oiled shoes are waterproof or what makes a ball bounce. Common science and common sense are closely related, and every writer should be equipped with both. Knowledge of the principles of natural history is something that everybody should possess, and in this book they are presented, without mathematics or formulae of any kind, in a most interesting way. Many pictures showing boys and girls trying the various experiments suggested form an attractive feature of the book.

HANDBOOK OF ENGLISH COMPOSITION. A compilation of standard rules and usage. By Luella Clay Carson. Second, revised edition. 226 pp. Cloth. Yonkers-on-Hudson : World Book Company. 1920.

This attractive little book by Professor Carson is neither a grammar nor a rhetoric, but includes standard rules for writing, compiled in the main from recognized authorities which are indicated in a Bibliography at the end of the book, and information about matters of accepted usage in capitalization, punctuation, spelling, syllabification, the use of italics, compounds, and abbreviations. Some sixty pages are devoted to a chapter on Construction and Criticism, and there is a good chapter on Mechanical Aids and Processes, including suggestions about note-taking, and research and bibliography. A chapter on letter-writing is followed by a chapter on preparing copy for the printer, and there are appendixes treating of poetic forms ; synonyms, antonyms, and homonyms ; words often mispronounced ; a few common errors ; business forms ; and theme correcting.

LABORATORY MANUAL OF ENGLISH COMPOSITION. By Stanley R. Oldham, A. M. 148 pp. Cloth. Yonkers-on-Hudson : World Book Company. 1920.

In this Laboratory Manual Mr. Oldham aims to teach English composition by the inductive method, giving the student assignments, for instance, in planning the composition, which will give him practice in note-

taking, handling notes, testing their value, outlining, narrowing the theme, expanding the outline, using quotations, anecdotes, or jokes, and making the title. Each chapter is followed by a reference list of books in which the rules for procedure are laid down, and there is an appendix giving a key to reference books. There are chapters devoted to Paragraphs, Sentences, Words, Narration, Description, Exposition, Argumentation, Spelling and Punctuation, Letter-Writing, Figures of Speech, and Poetry, and there is a very useful and suggestive chapter on Reading and the Use of the Library.

BOOKS RECEIVED :

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER's readers.]

THE PASSING LEGIONS. How the American Red Cross Met the American Army in Great Britain, the Gateway to France. By George Buchanan Fife. Illustrated. 269 pp. Cloth. New York : The Macmillan Company. 1920.

WITH THE DOUGHBOY IN FRANCE. By Edward Hungerford. Illustrated. 291 pp. Cloth. New York : The Macmillan Company. 1920.

THE EDITORIAL. A Study in Effectiveness in Writing. By Leon Nelson Flint, Professor of Journalism in the University of Kansas. 262 pp. Cloth. New York : D. Appleton & Co. 1920.

SOUTH SEA FOAM. The Romantic Adventures of a Modern Don Quixote in the Southern Seas. By A. Safroni-Middleton. 350 pp. Cloth. New York: George H. Doran Company. 1920.

BUDDIES. A Sequel to "Yanks : A Book of Verse." A collection of verses originally published in the Stars & Stripes, Washington, D. C. With decorations by Wallgren. 77 pp. Paper. Washington : Eastern Supply Co., 302 Albee Building. 1920.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

PERMANENT UTILITY OF DIALECT. Brander Matthews. Yale Review for January.

STEVENSON IN SAMOA. W. E. Clarke. Yale Review for January.

AN UNKNOWN POET (John Collop). John Drinkwater. Yale Review for January.

SOME NOVELS OF 1920. Wilbur Cross. Yale Review for January.

WRITING A PLAY IN A DEBTOR'S PRISON — Extracts from the Diary of John Howard Payne. Illustrated. Thatcher T. Payne Luquer. Scribner's for January.

BOOK ILLUSTRATION IN OLD JAPAN. Illustrated. Louise Norton Brown. The Field of Art, in Scribner's for January.

KNUT HAMSUN, NOBEL PRIZE-WINNER. With portrait. American Review of Reviews for January.

A GLANCE AT ARMENIAN LITERATURE. American Review of Reviews for January.

MY PUBLIC. Mary Roberts Rinehart. Bookman for December.

BOOKS AS A MENTAL DIVERSION. Rear-Admiral Cary T. Grayson. Bookman for December.

THE AUTHOR OF "WHITE SHADOWS." Frederick O'Brien. Bookman for December.

WHO WROTE "'TWAS THE NIGHT BEFORE CHRISTMAS"? Henry Litchfield West. Bookman for December.

ON FINISHING A NOVEL. Hugh Walpole. Bookman for December.

FASHIONS IN FICTION. Charles Hanson Towne. Bookman for December.

THE COLYUMISTS' CONFESSIONAL. XII. — Some Once-Weres, Including Himself. With portrait. Henry Sydnor Harrison. Everybody's for December.

ARCHITECTURE AND WORDS. With portraits of Ralph Adams Cram and Royal Cortissoz. Matlack Price. Arts & Decoration for December.

THE AMERICAN NOVEL IS ESCAPING THE INFLUENCE OF ENGLAND AND FRANCE. W. L. George. With portrait. Arts & Decoration for December.

A LEGAL ASPECT OF BROWNING'S "THE RING AND THE BOOK." Harry Glicksman. Modern Language Notes for December.

GORKY'S NOTES ON TOLSTOY. M. Jourdain. Open Court for December.

IMPROVING PRINTS BY RETOUCHING. H. R. Bezant. Photo-Era for December.

LITTLE THINGS. A Paper Edited and Printed by Five Young Sisters, in 1870. Belle Moses. St. Nicholas for December.

THE STORY OF THE METROPOLITAN MAGAZINE. Carl Hovey. American News Trade Journal for December.

TELLING TALES WITH HUMAN ENDINGS. W. C. Clayton. American News Trade Journal for December.

A CANADIAN LITERARY DECLARATION OF INDEPENDENCE. Literary Digest for December 4.

THE NEW BOY AND THE OLD BOOK. William Heyliger. Literary Digest for December 25.

PLAIN WORDS ON NEWSPAPER EDITING. Fourth Estate for December 25.

AMERICAN COMPOSERS TOO SOPHISTICATED. Reginald Sweet. Musical Courier for December 30.

NEWS AND NOTES.

Professor Brander Matthews has been elected Chancellor of the American Academy of Arts and Letters, and also a member of the Academy's board of governors.

Robert Frost, author of "North of Boston," has become literary adviser for Henry Holt & Co. Mr. Frost will give his attention particularly to manuscripts of poetry.

For twenty-five years the children of Chicago have been giving their pennies for a memorial to Eugene Field, and now that the trustees of the Benjamin F. Ferguson fund have added more than $15,000 to the children's $9,920, work on a statue, to stand in Lincoln Park, will be begun.

The Nobel prize for literature for 1919, which was withheld during the war, has been awarded to Carl Spitteler, the Swiss poet.

Doubleday, Page, & Co. have become partners in the firm of William Heinemann & Co., of London.

Stewart Stoll, formerly with McLoughlin Bros., Inc., and William M. Edwards, for many years connected with Cupples & Leon Co., have formed a new publishing firm, to be known as Stoll & Edwards Co., Inc., with offices at 23-25 East Twenty-sixth street, New York.

The Bookseller, Newsdealer, and Stationer will change its name to the Bookseller and Stationer, beginning with the January number.

"The Origins of French Romanticism," by M. B. Finch and E. Allison Peers, is published by E. P. Dutton & Co.

"Our Short Story Writers," by Blanche Colton Williams, Ph.D. (Moffat, Yard, & Co.), discusses the work of Alice Brown, James Branch Cabell, Dorothy Canfield, Robert W. Chambers, Irvin Cobb, J. B. Connolly, Richard Harding Davis, Margaret Deland, Edna Ferber, Mary Wilkins Freeman, Hamlin Garland, O. Henry, Joseph Hergesheimer, Fannie Hurst, Jack London, Brander Matthews, Melville Davisson Post, Mary Roberts Rinehart, Booth Tarkington, and Edith Wharton.

John Murray will soon publish "The Diary of a Journalist," by Sir Henry Lucy.

"Essays on Modern Dramatists," including Barrie, Galsworthy, and Rostand, by Professor William Lyon Phelps, will be published in January by the Macmillan Company.

A volume of essays on poetry, entitled "The Sacred Wood," by T. S. Eliot, is announced by Methuen & Co. (London).

Professor Ralph Barton Perry, of Harvard University, has prepared an "Annotated Bibliography of the Writings of William James," which will be published by Longmans, Green, & Co.

"Personal Aspects of Jane Austen," by Mary Augusta Austen-Leigh, is published by E. P. Dutton & Co.

Doubleday, Page, & Co. will publish "The Uncollected Prose and Poetry of Walt Whitman," the material for which has been collected and edited by Professor Emery Holloway, who has had access to the manuscript and other material of Whitman's executors, Bucke, Traubel, and Harned, which is now in the Library of Congress.

"The Business Man's English," by Wallace Edgar Bartholomew and Floyd Hurlburt, is published by the Macmillan Company.

"A History of English-Canadian Literature to the Confederation," and its relation to the literature of Great Britain and the United States, by Ray Palmer Baker, is published in this country by the Harvard University Press.

"The Skyline in English Literature," by Lewis Worthington Smith and Esse V. Hathaway (D. Appleton & Co.), is a brief history of English literature from the earliest times to the present day.

The Oxford University Press is about to publish "The Sounds of Standard English," by T. Nicklin, Warden of Hulme Hall, Manchester, England. The book has been written with the object of helping toward the propagation of "standard English dialect" in all counties and in all classes of England.

Llewellyn Jones, literary editor of the Chicago Evening Post, has prepared a booklet about Joseph Hergesheimer, which will be distributed by Alfred Knopf.

Wolf von Schierbrand died in New York December 1, aged sixty-eight.

Annie H. Ryder died in Medford, Mass., December 4, aged sixty-eight.

Mrs. S. C. Cronwright (Olive Schreiner) died in London December 12, aged fifty-eight.

Chauncey C. Hotchkiss died in Brooklyn December 16, aged sixty-eight.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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DETECTING A WRITER.

[The editor of THE WRITER prints this article by a Californian graphologist without endorsement of the ideas expressed, as a matter of psychological interest.]

Some months ago the editor of a magazine which has accepted various articles from me sent a letter of inquiry from a young woman interested in graphological readings which had been published in his columns. She said in her letter that she wrote short stories but could not dispose of them ; that she knew she had talent for writing and wished to publish her output like Mr. Blank, naming a well-known writer.

A careful analysis of her handwriting disclosed the fact that the young lady had not the first requisite for a literary career. Aside from the carelessly written page, with its blots and crumpled appearance, which might have been credited to the eccentricities of a budding genius, the graphologist at once adduced the absence of traits necessary to a successful marketing of manuscripts.

The graphological reading was mailed to this inquirer, and some weeks later I received a note from the editor, in which he said, among other things of more vital interest to me : "I am enclosing another note addressed to us, for which perhaps you may render first aid to the injured and salve the lady's vanity."

Now, what are the signs of literary promise? Not the rainbow of vanity which blinds one to realities, its bright futurist coloring glowing in a heaven of hope. Not the desire to write which travels like a comet across the mental horizon of so many impulsive souls ! No,. the signs are as fixed in graphology as are the simplest rules in mathematics.

The world is so full of misfits, vocationally considered, that it is high time one should study his handwriting scientifically and fit himself for a lucrative career. Doubtless it is patriotic to deluge the mails with return postage, but Hooverizing on literary output will improve the temper of sorely tried editors and perhaps make a clever mechanic of an unsuccessful would-be writer.

There are pen-movements so unmistakable that there is no excuse for ignorance of one's traits. One of the simplest signs of literary promise is found in the small d. When the upper stroke of d forms a small loop or a graceful tendril toward the right, without returning to the baseline as the Spencerian system teaches, talent for writing is easily discernible.

However, many successful writers fail to write this stroke. and there are far more important characteristics to be considered. One may look for talkativeness, suggested by a small initial hook on word-beginnings. Flow

of language is necessary to the writer. Imagination is shown in well-looped upper and lower letters, such as h, l, f, g, y. Where one upper stroke of y is higher than the other, wit is present.

Character diagnosis is essential to the budding literary genius. The intuitive man is naturally a student of character, though he does jump at his conclusions. Intuition is shown in disconnected letters within words. Argumentativeness causes connected letters in words as well as connected words. Occasionally, the intuitive individual is also argumentative, a combination which gives him superior advantages and excellent balance. However, character dissection requires another trait, namely keen powers of observation. The graphological sign for this will be found in small letters such as u, n, m, etc., sharply pointed at the top. The easy-going rounded hand is too lazy to criticise, usually. Angular writing shows energy and critical deductions.

Trained reasoners begin words without upstrokes. They start at the main issue and do not reach UP or argue up to a conclusion, hence they omit up-strokes. The less intelligent a thinker, the longer his up-strokes, often beginning below the writing line.

But above all, there must be creativeness. The trait is easily discovered. Any unusual letter formations, peculiarities in capital letters being especially noticeable, prove inventiveness. Often a writer will use the cross-bar of t to begin another word, a sure sign of labor-saving principles and of creative genius.

A beautiful floating t-bar, high above the letter, is significant of imagination and idealism. The high i-dot corroborates these traits. The up-curling terminal strokes on words betray ardor, enthusiasm, and a desire to reach out and reform. When combined with tall-stroke d and t, sharply pointed at top, one will deduce conscientiousness, superearthly aspirations, and religious leanings.

Perhaps to offset these traits, however, the writer shows practicality, a good trait to hold him in check and enable him to market the wares which his imaginative genius has created. Practicality manifests itself in a blunt lower stroke on g, y, f, etc., which are supposed to be looped. Imaginativeness may show itself in upper-stroke letters and practicality in the lower stroke, hence good balance is maintained.

Another important d-stroke guides the graphologist. The upright stroke of d frequently turns back to the left, instead of returning to the writing base. This is a proof of introspection and retrospection, even as the d-stroke looks backward. While it is well to burn one's bridges behind one, the wise man looks back on his experiences in retrospective fashion and so avoids repetition of his mistakes. These traits are very valuable to litterateurs.

Constructivity is a composite trait whose absence alone would proclaim the impossibility of becoming a successful writer. Given critical analysis, argumentativeness, imagination, creativeness, trained thinking, practicality, and flow of language, one has the constructiveness which is the foundation for successful composition, whether artistic, literary, or musical.

The graphologist is not guided by context in making his deductions, so that an inquirer may write of things and turnips in haphazard fashion, and yet not puzzle the analyst. The unmistakable signs of literary talent will appear in specimens written in foreign languages, since graphology depends only upon individual pen-strokes as an aid to character diagnosis. No one truly reads character from handwriting who pays attention to context. The analyst should not have the faintest idea of context after he has given a character reading.

In making deductions it is well to note the slope of the handwriting, for backhand writers are usually undemonstrative and reticent. often cold and self-protective. Such individuals have had little sympathy for the sufferings of humanity. and without this understanding of life it is impossible to write successful red-blooded stories. Therefore, writers would save time and energy if they knew their proper writing-scope. Handwriting reveals this clearly. The backhand writer is argumentative and a splendid reasoner, is scientifically deductive, introspective, concentrative, a born executive. Let him write scientific articles, criticisms, essays, and text-

books. Compilations are in his line, also.

The forward-slope writer is very demonstrative, affectionate, sympathetic, and sociable, especially when he forms long terminal strokes on words, showing that he "reaches out" toward humanity, understands its loves and losses, its desires and longing for companionship. When such writers form huge loops on upper and lower letters, betraying flamboyant imagination, t-bars floating off at right of letter denoting impatience and ability to jump at conclusions, and the high i-dots of the idealist, they are fitted to write romance, poetry, and virile fiction.

Concentration is perhaps the most valuable asset in the writing game. The genius often starves to death because of his slipshod methods. Successful men like Jack London concentrated and spent hours at the machine pounding out an allotted number of words daily. Concentration causes small writing. Large writing indicates impulse. Small writing is also indicative of originality. This trait is further manifested in peculiar letter formations, eccentric spacing, the word "of" written like an f with initial hook instead of an o, and in letters of varying sizes. Small writing, when found in combination with different heights of letters, sharply pointed and irregular in formation, is indicative of the brilliant mentality. Just as large writing is scattered over the paper in wasteful confusion, and small writing covers much ground with minimum of pen-motion and lack of waste, so does the writer spend his working hours. Most successful literary men have written a very small hand. The poet often writes infinitesimal loops on g and y, hardly forming the letter below the line. This is not lack of imagination, for he probably makes up for this lack in letters above the line. In this connection one might mention the handwriting of Mark Twain, de Maupassant, Kipling, Byron, Poe, and Dickens. Longfellow wrote an almost childishly rounded hand, simple and unaffected, and his poetry shows candor, an unruffled mentality, and faith in God. He never could have written with the virile eccentricity of a Poe. Zangwill writes the detached letters of the truly intuitive man. His g is unlooped, showing practicality. The Z is a model of creative formation. The less writing conforms to copy-book rules, the more creative it becomes.

Wit necessarily depends on condensation for its strength, hence many humorous writers have formed the short-stroked letters with perhaps one stroke higher than the other, this being noticeable even in the open a of Thackeray. His y corroborates the presence of wit. Dickens wrote an open o formed of two strokes in varying height.

At the very least, to sum up the prerequisites for a literary success, a writer must possess flow of language, intelligence (shown in a consistent writing slope, either convex or concave, but not shifting from back to forward-hand and vice-versa) creativeness, originality, imagination, observation, criticism, and ability to read character.

If in addition to these traits he is possessed of concentration, perseverance (betrayed in connected letters, hook on end of t-bar at right, the down-sloping t-bar of stubbornness, etc.), neatness, and system, he will surely find a good market for his output. Straight lines, well-kept spaces, carefully crossed t's and dotted i's are some of the marks of order and system.

The writer needs optimism and hope more than most business men. The presence of such characteristics is noticed in up-sloping lines, t-bars which ascend at right, the well-rounded lower part of u, showing cheerfulness, and in the high i-dot of aspiration. Enthusiasm and ardor will keep the writer buoyant and one may well be considered fortunate who has these traits in the handwriting.

Scan your writing — not for its beauty, neatness, or legibility — but for the earmarks of literary talent. If you find no germs, don't try to inoculate yourself with delusive hopes, or be content to starve in an attic until such time as unresponsive editors shall be forced into a dreamland in which they may be induced to accept your unworthy scribblings. That time will never come, and you are wasting years of endeavor which rightly directed might bring you fortune and peace of mind.

LOS ANGELES, Calif. *Fritzi Remont.*

THE WRITER.

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MARGARET GORDON, . . . EDITOR.

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*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

Every little while the editor of THE WRITER receives a letter from some one who asks her to give a list of publications that buy short stories, or a list of publications to which to submit a manuscript, more or less adequately described. With every disposition to be helpful, she is compelled to reply that it is impossible to make a useful list of markets for any manuscript without having first critically read the manuscript. The requirements of periodicals that buy short stories vary so widely that a list of markets suited for one manuscript would very likely be wholly unsuited for another. So it is with other manuscripts. A poem, for instance, that would be welcomed by the Tatler would not be considered for an instant by Harper's Magazine, and a story suited for the Atlantic Monthly very likely would not seem at all attractive to the editor of Telling Tales — and yet Telling Tales and the Atlantic Monthly would both be included in a general list of publications that buy short stories. Sometimes the editor of THE WRITER receives a letter describing a manuscript sufficiently so that it seems likely to her that a certain magazine or a certain publisher might consider it, but even so she cannot prudently say so to the author. Why? Because the author in submitting the manuscript very naturally might say: "The editor of THE WRITER advises me to send this to you," and the editor or publisher, finding the manuscript not at all what he desires, credits the editor of THE WRITER with ignorance or bad judgment in having the manuscript sent to him, whereas the editor of THE WRITER in her desire to be obliging has been misled by the author's description of a manuscript that she has never seen. For these and other reasons she cannot undertake to give advice about placing manuscripts and is compelled to refer correspondents to "The Writer's Directory of Periodicals" and the "Manuscript Market" department of THE WRITER, where authentic information is given about the needs of editors, so far as possible, and to the literary agents. THE WRITER does not accept the advertisements of literary agents without satisfactory references, and those whose advertisements appear in the magazine, the publisher believes, are both competent and trustworthy.

* * *

Encouragement for writers who have difficulty in finding a publisher is given by the

news that a French writer, Ernest Perroghon, to whose novel, "Néné," the Académie Goncourt has just awarded the Prix Goncourt of five thousand francs, hawked his manuscript in vain around the Paris publishing houses. The book is a study of French peasant life, and it was a provincial publisher who finally accepted the manuscript.

* * *

The difference between poetry and doggerel is easily illustrated by example. Here, for instance, is a perfect specimen of doggerel, which is a fair example of the "beautiful poetry" read by relatives and friends at golden weddings, birthday parties, and other notable family events: —

Ninety years ago today was the birth
Of a little son upon this earth,
Who came to gladden the hearts of two young souls,
And to care for them when they grew old.

This son grew, and in due time
Took unto himself a wife
For a journeying companion through life,
They together moulded for themselves a home
And around their hearth had loving faces of their own.

After sixty years of association,
In the ups and downs of married ties,
Death came in at their door
And the loving companion was no more.

This day will not be a day of sadness,
For we will make it a day of gladness,
To know we are once more permitted to meet,
Around most bountiful table with you to eat.

And when evening has come,
And the sun has sunk low
And it is time we all should go,
We will all grant you this earnest wish
That you will still live and happy be
And many more of these birthdays see.

* * *

Whether a writer decides to get into print under his own name or under a pseudonym does not matter much. It is the quality of what he writes that counts.

* * *

Rejections, instead of discouraging a writer, ought to inspire him to think more, learn more, work harder, write more effectively, and in every way do better work, so that acceptances will come. Any editor would rather accept a manuscript than reject one. To please an editor and make him happy, a writer has only to send him something that he wants to use.

COMMON WEAKNESSES IN MANUSCRIPTS.

By a Publisher's Reader.

Publishers' Readers usually write out opinions of a story in detail, much as a lawyer would write a brief. I have habitually done this as a Reader, and I have seen the written opinions of many, many other Readers. The recurring criticisms are so much the same, pointing out the same faults and really so simple, that it would seem writers could detect the faults for themselves. Here are two criticisms, and they are good things to remember: —

Thinness. By this is meant lack of substance, i. e. the main idea of the story has little foundation, or the author tries to go swimming in the sea of literature with a bubble instead of a bladder, like Shakspere's "wanton boys." "Slender" is often the comment on the same thing.

Point. It must be hard for an author to realize that a pointless story falls as flat as a pointless joke, if it does not fall a little flatter by reason of more words. All that is needed in hundreds of narrative sketches is some special feature to enlist a stronger interest, something human and touching, or something that contains a real touch of character. It is interesting to *you* that your motor-boat engine should break down and you drift out to sea on a bitter winter's day, but that is n't a story unless you are fighting time against some important crisis, or something else happens besides your merely being saved.

You remember in "Dombey and Son" the Blimber School always wrote out a "character analysis" of its young students, and an author must remember that his story goes under the same process. As a Publisher's Reader I have tried to keep fresh by reading a story in a different magazine every week — first as any one else would do it, then I let it rest for a day or so, and then plunge into it

line by line — in other words *study* it, pick its pretty feathers off — and I always find something there.

After all, *thinness* and *point* are the antithesis of each other. They sound easy enough, but even after direct criticism few authors seem really to "catch on."

DORCHESTER, Mass. *Warren R. Hadsell.*

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

The Publishers' Service Bureau, for reasons that were set forth in detail in the July number of THE WRITER, has discontinued business. Before the sad event, I submitted a manuscript to the Bureau — also fifteen dollars — and in due time received a printed blank, filled out in bold handwriting, to read : —

THE PUBLISHERS' SERVICE BUREAU
Incorporated
601 G Street Northwest
Washington, D. C.

TO THE AUTHOR — In returning MSS. which cannot be placed after careful consideration by editors, we usually give a brief criticism which we hope will be helpful to the author and aid in the writing of future work. One of our editors has made the following remarks in reference to your MS. which is attached.

Title, Fine.
Character, Great.
Plot, Excellent.
Style, Good, with a rare sense of humor.
Dialogue, Very little — but what there is, is good.
Descriptions, Telling.
Length, Right.
Setting, O. K.

Improvement suggested (as a guide for future work), You have a future. Keep at it. Try Woman's Home Companion. Good Housekeeping, McCall's Magazine, Smith's Mag., Munsey's Magazine.

Note: If it is ever necessary to correspond regarding above please return this blank and write on reverse side of this sheet.

Very sincerely yours,
G. F. B.
Editorial Staff.

This would have been even more cheering if it had not been for the reference in the opening paragraph to "MSS which cannot be placed after careful consideration by editors."

From a leaflet of the Publishers' Service Bureau I learned that "Our Manuscript Department is under the direct charge of Genevieve Farnell Bond, a well-known newspaper and magazine writer, and author of 'The Faun and Other Poems,' etc. . . . Mrs. Bond was for three years literary editor of the Los Angeles Times, and has a wide acquaintance among literary people."

According to the memorandum of the Solicitor of the Postoffice Department published in the July number of THE WRITER Mrs. Bond was the highest paid employee of the Hitchcocks outside of the members of the Hitchcock family, her name being on the payroll as receiving thirty dollars a week for her services.

Now I am in receipt from Washington of a circular of the Capitol Literary Press, "conducted by G. Farnell Bond, assisted by a corps of competent critics." The Bureau offers to give professional criticism of manuscripts, to do typewriting and revision, to place manuscripts, or to write public addresses ; calls for photoplays ; and says : "We are in touch with composers who will provide music for your words and lyric writers who will provide words for your music."

With the leaflet came a printed letter which says : —

THE CAPITOL LITERARY PRESS
304 Kresge Building, 11th & G sts., N. W.
Washington, D. C.
"An Honest Association for the Help of Authors."

October 11, 1920.

DEAR AUTHOR — Having been, through personal association, privileged to examine a manuscript from your pen, and having been favorably impressed, I take the liberty of writing to you personally, and making you a special offer in the services of our bureau. For a period of six months we offer an expert criticism on a manuscript of any length for $2. This will include even book manuscripts.

You will see by our circular that this is considerably below our regular rates, when the manuscript runs over a limited number of words.

Send at your earliest opportunity, as we are already becoming crowded with work, and we

wish to give your manuscript especial attention.

We are writing to only a selected number, as it would be impossible for us to make this offer general, on account of high salaries and heavy overhead expenses.

Trusting to hear from you at an early date,

I am cordially yours,

G. Farnell Bond,

Manager.

THE CAPITOL LITERARY PRESS.

A paragraph in the leaflet says: "The Capitol Literary Press is not connected with any other association. Any use of its name or the name of its manager, G. F. Bond, is unauthorized and will be prosecuted."

H. G. G.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

The Black Mask (New York) wants short stories — straight mystery and detective matter, with a touch of romance. The mystery must be genuinely puzzling, and above all the solution must be logical and credible. The editors are barring out all stories involving the occult, or bearing too heavily on coincidence. They also prefer stories dealing with the better class of persons; stories of the underworld do not as a rule interest them.

The Chicago Ledger (Chicago) will give quick reading and prompt reports, as well as payment on acceptance, for serial stories of all lengths.

The chief need of the Youth's Companion (Boston) at the present time is for good short stories for girls, stories of not more than 3,500 words.

There has been a change in ownership and editorial administration in Snappy Stories and Live Stories (New York), and both magazines are in the market for 20,000-word novelettes, short stories, short verse, prose fillers, and crisp epigrams — all of a distinctly frisky character. The editors do not want any material that is actually raw, however, or that leaves a bad taste in the mouth. Contributors may count on quick readings and prompt payments on acceptance. Lawton Mackall is the editorial director.

The T. P. A. Magazine, published by the Travelers Protective Association of America, St. Louis, and devoted to literature and the advancement of the traveling man, is not in the market for anything but constructive business messages, particularly those relating to transportation conditions, and the extension of our foreign trade, particularly to Latin America. The magazine does use some fiction, but could hardly be considered a market for fiction.

The Boys' Magazine (Smethport, Penn.) is particularly desirous of securing humorous stories. The magazine is always in the market for first-class boys' stories, of from 3,000 to 5,000 words. At present the editors are well supplied with serials.

Telling Tales (New York) in its new and enlarged size wants short stories, of 3,000 to 5,000 words; prose fillers, of 200 to 500 words; novelettes, of from 12,000 to 15,000 words; and verse. Almost any subject is acceptable, except straight adventure stories, detective stories, war stories, or smutty stories. Decisions are rendered in ten days, and payment is made on acceptance.

Current History (New York) is a purveyor of history, and the editors are anxious to receive manuscripts that relate to current history up to date. The facts must be related without bias and must be based on authentic information. Articles covering controversial topical discussions are not desired. All subjects of current history are included in the scope of the magazine, that is international affairs, or international events in science, sociology, industry, commerce, and politics. The editors pride themselves upon the accuracy of the statements

admitted to the columns of Current History. They prefer articles within 5,000 words, and can handle illustrations.

The American Agriculturist (New York) is well supplied with manuscripts at the present time. Mr. Burkett, the editor, says that the trouble with most of the writers for professional publications is that they write from the city end of things and do not cover topics from the farm point of view. In other words, they are writers of city copy but not of farm copy.

The requirements for the Garden Magazine (Garden City, N. Y.) are for articles that interpret the fact and the spirit of gardening. They must be true to technique, and they must exhibit a knowledge and acquaintance with plant material and its use. The demands of the magazine are very highly specialized, and the average writer does not know anything at all about plants or gardens. Mr. Barron, the editor, says that not one per cent. of the material that comes to him in the general way is worth a second consideration, so that he feels that unfortunately he cannot attain much assistance from the general writer.

Travel (New York) is always glad to receive colorful articles on interesting places in any part of the world. If possible, these articles should be accompanied by unusual and effective photographs.

The National Magazine (Boston) is not using fiction at the present time. The material for the magazine is "Mostly About People," but the editor reports that the editorial appropriation has been exhausted, and that the magazine is unable to pay for any sketches of this kind at present.

Boy Life, Girlhood Days, and Pure Words, all published at Cincinnati, are overstocked with manuscripts, and will be out of the market for months to come.

Social Progress (Chicago) is flooded with manuscripts, and will not be in the market again before April 1. Miss Huling, the editor, says that she is getting a great deal of high-class matter from the notice printed in THE WRITER, which it breaks her heart to return, but she has a list of high-class contributors from whom she orders special material, which leaves very little for her to take from general contributors.

Raw Material (New York) offers a good market for men and women employed in the industries to which it caters, who want to utilize their leisure time in writing about the commodities they handle during the workaday, and is in the market for articles on finished mechanical parts which manufacturers buy.

Farm and Fireside Magazine (New York) has an abundant supply of manuscripts on hand, and will not be in the market until after March 1.

The American Press Association, 225 West Thirty-ninth street, New York, announces that the American Press will add the features that made Pep, the magazine for newspapermen formerly published in Cleveland, helpful. What Pep was to the editorial man, the American Press is to the man who is and who aspires to be the chief factor in all-around newspaper making. The editor will be glad to consider manuscripts dealing with progressive newspaper-making and experiences, as well as to receive news items.

The Twilight Hour has been succeeded by the Midwest Bookman, a journal devoted to the interests of the literature of the middle West. The magazine will be published by the Burton Publishing Company, 509 East Ninth street, Kansas City, Missouri, and its scope will be the entire field of literary endeavor — that of story telling, as well as poetry, and the more serious line of thought, including history, biography, and current angles on the problems of life.

The publication of the Western Sportsman has been discontinued.

Wild Life (St. Louis) has ceased publication. Clark McAdams, the editor, says the magazine was published primarily in defense of the migratory bird treaty act, and that

after that act was declared by the United States Supreme Court to be constitutional the magazine wound up its affairs, returning all manuscripts to the authors.

The Magnet (Seattle), about which a note was printed in THE WRITER for last May, was never published.

The American Golfer will hereafter be published as a semi-monthly by the Century Company, New York, with Don M. Parker as business manager, Innis Brown, managing editor, and Grantland Rice, editor.

Beginning with the February issue, System on the Farm will be merged with Field Illustrated (New York).

Everyday Engineering has temporarily suspended publication, the November number being the last copy issued.

The Southern Review has discontinued publication.

The Touchstone (New York) is to have a new department of poetry and criticism, to be edited by Mrs. Marguerite Wilkinson. The magazine offers a prize of $50 each month for the best poem or group of poems submitted anonymously, so that they may be criticised impersonally. Mrs. Wilkinson's review of the prize-winning poem will be printed with it. This department will also have an article on poetic technique each month, to which other critics are invited to reply. Mrs. Wilkinson hopes that the department will prove to be a pleasantly argumentative open forum for poets, critics, and all who enjoy poetry.

The Bank of the United States, Fifth avenue and Thirty-second street, New York. offers prizes in gold of $100, $50, and $25 for the best essays, written by salaried women, on the subject, "How I Earn My Salary and What My Salary Earns for Me." The competition will close on Washington's Birthday.

Grenville Kleiser, 1269 Broadway, New York, offers a prize of ten cloth-bound books on public speaking, valued at $12.50, for the best list of fifty prose similes selected from standard writers in English. The similes may be long or short; each must be complete in itself; poetic similes should not be included; and the sources are not to be given. Lists must be mailed on or before February 15, and any number of lists may be sent in by contestants. Mr. Kleiser thinks that searching for similes in this way is highly beneficial to the student in English.

Mana-Zucca, president of the American Music Optimists, offers a prize of $500 for the best quintet (piano and strings) by an American composer. Manuscripts must be sent with an assumed name or motto, and be accompanied by an envelope bearing the name or motto, with the real name and address inside. The contest will close November 1, and manuscripts should be sent to M. Gobert, Secretary American Music Optimists, 4 West 130th street, New York.

Prize offers still open: —

Prizes in Letters offered by the Columbia University School of Journalism: For the best American novel published this year, $1,000; for the best play performed in New York, $1,000; for the best book of the year on United States history, $1,000; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a $500-medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Particulars in April WRITER.

Prize of $500 offered by Dodd, Mead & Co., for a story for girls from nine to fifteen. Contest to close April 1. Particulars in November WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music." contest to close May 31. Particulars in December WRITER.

Nine prizes of $25, $15, and $10, and additional prize of $20, in three contests, for best worth-while stories of work in rural communities, offered by Home Lands, New York. Competition closes February 10.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1921. Particulars in August WRITER.

Prize of $500, and five prizes of $100 each, offered by the True Story Magazine for the best success stories published between November, 1920, and March, 1921. Particulars in September WRITER.

Prizes of $50 and $25 offered by the New Paris-

ienne Magazine for the two best stories received by March 15. Particulars in January WRITER.

Prize of $250 for original band composition offered by Edwin Franko Goldman, contest closing April 15. Particulars in January WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

Second Physical Culture six-months' photo prize contest — $100 for the best photograph received before May, 1921, and five dollars for the best photograph each month. Particulars in April WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on "Tolerance in Economics, Religion, and Politics." Particulars in February WRITER.

The Rose Mary Crawshaw Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

WRITERS OF THE DAY.

Christine Kerr Davis, who wrote the poem, "The Stay-at-Home," which was published in the January number of Scribner's Magazine, is a Canadian, of Irish descent, and most of her best work is Irish. Miss Davis has been trying to write verse ever since she learned to print, but she has written little for the past two years, as she was taking a graduation course in music, which she completed last September. She is now devoting much more time to writing, and has also composed eight or ten songs to her own words, which she has not yet offered for publication. She has had perhaps thirty or forty poems published in the New York Times, the People's Home Journal, St. Nicholas, American Cookery, the Farm Journal and other magazines. Her Irish poem in Scribner's for April, 1919, was widely copied and brought her many charming letters.

Elizabeth Holding, author of the story, "Mollie: The Ideal Nurse," in the Century for January, is a New Yorker, married to an Englishman, and has two little daughters. She has been writing since she was sixteen, with complete lack of success until last year, editors with one accord calling her short stories "too grim." Her novel, "Invincible Minnie," was published last spring by the George H. Doran Company, and she had stories in the July and August numbers of Smart Set and in the December and January numbers of the Century. Munsey's will publish a serial from her pen, called "Angelica," beginning in the March number. Mrs. Holding is much interested in women, and likes to write about them, for them, and from a frankly feminine point of view.

Rebecca N. Porter, whose story, "The Wives of Xerxes," came out in Scribner's Magazine for January, resides in Santa Barbara, and returned there at the close of the war, after having been employed by the government in doing newspaper publicity work throughout California. After finishing at the University of California, Miss Porter went into newspaper work in San Francisco and began writing short stories which she sold chiefly to the Ladies' Home Journal and other women's magazines. During this time she also engaged in settlement work on the Oakland waterfront in the evening. Owing to a physical breakdown she was forced to

give up journalism, and she went to Santa Barbara and devoted herself to free-lance writing. Henry Holt & Company brought out her first novel, "The Girl from Four Corners," last spring, and the book is now in its second edition. The story in Scribner's is the first of several which will appear in that magazine during the year.

Thyra Samter Winslow, who had a story, "Her Own Room," in the January Century, wrote her first story when she was seven — the year she started going to school. Her mother sent the story to the St. Louis Post-Dispatch, which was running a series of children's stories, and it won first prize. The daughter entered the University of Missouri when she was sixteen, and while there wrote feature stories for Missouri newspapers. After two years at the University and a couple of months at school teaching, she went back to Fort Smith, Arkansas, her native town, and joined the staff of the Fort Smith Southwest American as society editor, feature writer, general news reporter — and anything else that was needed in a small newspaper office. Mrs. Winslow says that this was the best training she ever had, and her advice to any one who wants to be a writer is to "join a small-town paper and work hard." After a time on the stage, she got a place as feature writer on the Chicago Tribune, and while there married John Seymour Winslow, who was then in the local department of the paper. Five years ago she wrote her first short story. She says she wrote it with the Smart Set in mind, sent it there, and it was accepted in four days. During the next three years the Smart Set printed all the stories she wrote, with the exception of four, which Mrs. Winslow now acknowledges weren't worth accepting. Besides the stories in the Century and the Smart Set, Mrs. Winslow has just sold a story to the Pictorial Review, and she is working on her first novel.

CURRENT LITERARY TOPICS.

An Editor's Tips to Poets. — If you send in poetry : —

Remember that poetry which contains prosy or unmetrical lines is not poetry. A single flat phrase or limpy line affects a short lyric as a single drop of ink would affect a glass of water.

Remember that with paper at its present price every extra line deducts from your chances.

A poem should have something to say. There is too much "mystical" magazine verse of this type : —

> Athrob in the silky twilight
> The low moon moans and flits
> Like a battered bat on a skylight
> Asearch for my weary wits.

A poem should have something to say ; but that does not mean that it should have something to prove. We are suspicious of such verse as : —

> The cost of living is higher every day
> Because transportation cost too much to pay;
> And we must save the nation
> By getting rid of inflation.

Invent your own imagery, metaphors, and epithets. Do not remind us of Bartlett's Quotations. Do not write such conventional spring verse as : —

> And now I tune my rustic reed
> To pipe beside the babbling brook,
> My shepherd's crook on flowery mead
> I lay, and sigh with pensive look.

But, on the other hand, mere eccentricity does not win a place. Don't do this : —

> I embrace the scarlet Revolution . . .
> It is more dear to me than apple pie,
> Or the lush murmurs of the sea lions at the park,
> Or a rainbow on East Grand street,
> Or the lithe odor of burning rubber in the factory.

Be concise, compact, vivid, musical, imaginative and sincere.

Or enclose stamps for the returned manuscript.—The Independent.

Unprofitable Publication. — A society, known as "The Society for the Publication of American Music," has been organized to bring out music that is frankly unprofitable from the commercial standpoint. Very few composers realize that the business of the publisher is, first of all, to exist as a business institution, and that in order to do this it is necessary to have the income exceed the expenditure. There are certain forms of art

works which appeal to so few people that the publisher hardly dares hazard their publication. "The Society for Publication of American Music," organized and supported by a group of enthusiastic musicians, of whom William Burnet Tuthill has been the indispensable, self-sacrificing leader, proposes to publish a limited number of works that the average publisher would be afraid to put out. The plan is to issue these to the members virtually on the subscription basis — membership entitling the member to just so many issues. Professor Daniel Gregory Mason, of Columbia University, is actively interested in the movement, which he is convinced is most important in the artistic progress of America. A non-money-making, altruistic effort to give prominence to the works of American men and women who aspire to lofty aims is deserving of a large membership among real music lovers.—The Musical Courier.

Plagiarism. — When the vast number of stories, poems, articles, jokes, and similar material bought daily by editors is considered, it would seem to be a comparatively easy matter to make a few changes in material published several years ago and to resell it without fear of being caught. To attempt such a sale is not a crime likely to lead to immediate punishment, or, indeed, to any punishment at all. To make such a sale is, of course, unlawful, but it is far more serious as an infallible method of blasting a literary career.

It appears that even fragments of verse are not likely to escape the watchful eyes of people who are always on the alert for plagiarists. A plagiarist recently collected a few dollars from Life for a verse which some astute reader immediately remembered as having appeared in a New York newspaper six years before. The reader happened to be a column conductor on a New York newspaper, and as a result the fake poet awakened one morning to find himself advertised widely as a brazen plagiarist. He can redeem himself only by changing his name, address and attitude toward the editors.

Fortunately there are few such plagiarists, and for the most part they are first offenders and readily detected. It is not of record that a plagiarist ever made as much money out of his duplicity as he could have made at some employment, such as highway robbery, more congenial to his literary ability.—Indianapolis News.

The American Short Story. — The secret of the American short story is the treatment of characteristic American life, with absolute knowledge of its peculiarities and sympathy with its methods ; with no fastidious ignoring of its habitual expression, or the inchoate poetry that may be found hidden even in its slang ; with no moral determination except that which may be the legitimate outcome of the story itself ; with no more elimination than may be necessary for the artistic conception, and never from the fear of the fetish of conventionalism. Of such is the American short story of today, the germ of American literature to come.—Bret Harte, "The Rise of the Short Story."

What Is Dialogue? — Dialogue is the vital fire which makes a play live. It is at once veins, blood, breath, and soul. The greatest idea in the world is lost if this dialogue is not well written. Most of Shakspere's plays were founded upon tales well known or upon familiar plays, but the Shakspere dialogue transformed the trite tale and the tricks and surprises of the vulgar theatre into the freshness and force of great art.

Can you ever lose your wonder at a play? Stop to think ! A sculptor has his marble, a thing of real beauty ; the painter has color, but the playwright has only the clumsy, unpremeditated, often misleading, speech of every-day life. Occasionally he takes the liberty of indulging in abstract lyrical passages, but the modern writer does so at the risk of his play, and, unless he is a great artist, this form of indulgence is as unwelcome as if he stepped out on the stage himself and explained the true significance of his lines, getting in the way of his actors and halting the progress of his play.

In writing living dialogue the playwright must avoid the speech which had gone out of every-day life — if it was ever a part of it — the speech which belongs only to the written word. There are many phrases that read

very well which carry no force in the theatre. You find them in the stories in the magazines and in the editorial columns. As every one knows, editors have a certain dead language all their own.

I doubt if any playwright, caught up in his story, has the double sense which makes him hear, in every instance, the tepid sound of these things which flow off naturally with the current of his plot and to put fresher, more vivid things in their place. This is too much to ask. But the great play shows its mark more in this than in any other thing, its freedom from the editor's phrases.

The dialogue of a play which seems to run on so smoothly and easily is like a great river which bears many cargoes ; it may give explanation of time and place, foreshadowing of what will come, intimation of what has passed ; it may reveal character, emotion, and the mood of the play, but nothing more must be seen of its efforts than is seen of the ripple of water at the prow of the vessel, which shows the river's strength and motion.

The ideal of the modern dialogue is reached in Ibsen. Ibsen gives you at once what his character is saying and what he is not saying but wishes to say, and not only that, but what he does not even wish to say, what is beyond him and expressing himself through him without his knowledge ; and all of this reaches us through the veil of translation.

Through his simple dialogue, sometimes without taking his character out of his chair, without the clouds of steam and changing lights and all the panoply of the Wagnerian opera, Ibsen creates vast, mysterious places, terrible suggestion of hidden forces, all the unknown wonders of the universe.

It is good for the student to study the dialogue of the masters and to see their plays acted if he can, but he must never forget that the stuff from which he is to create his plays is not in his library, but in the life all about him, freely offering itself to him, and, if he be willing and patient enough to understand, ready to reward him lavishly.

The most masterly dialogue is simply the granting of the privilege to listen to other persons speak as they speak only to the one nearest of all, and perhaps not even to him, but to their own souls in the quiet of night. On the stage the most beautiful love sonnet ever written has not the poignancy of the tortured, struggling, maybe grotesque, words which are brought forth, live and bleeding, from the heart of the lover who utters them. Ten pistol shots in the dark cannot be as startling as ten words of truth from a naked soul.

Vital as the dialogue is, it should not be forgotten that its greatest value is when it leads, massively and unsteadily, but surely, like a band of pilgrims, to the greatest moments in the play — its silences. — Rita Wellman, in New York Evening Post.

Maturity Needed by Novelists. — That considerable age and experience are as necessary as genius to the writing of real fiction seems to be demonstrated by the history of the novel. It does not appear sufficient that a novelist should be born ; he must be made as well.

With the exception of Charles Dickens there is in the whole range of English fiction scarcely an instance of notable success at novel writing before the author had reached the age of thirty ; and the first success of most of the leading novelists came even at a later age. The average is not far from the age of forty.

The case of Dickens might be open to discussion ; for while he first became widely known through the "Pickwick Papers" before he had attained the age of twenty-five, this work is rather a series of sketches or dramatic situations than a study of character and ordinary life. It is true also that some half-dozen of Dickens's best known novels appeared before the writer was thirty, but his more durable masterpieces, "David Copperfield" and "A Tale of Two Cities," came several years later

A contemporary and greater novelist than Dickens had to drudge more than a dozen years and wait till he was thirty-six before he gained anything like a wide hearing from the public ; but when Thackeray did appear with "Vanity Fair," he knew men and women from real contact with them.

But the story is older than Dickens and

Thackeray. If DeFoe produced the first English novel with "Robinson Crusoe," then the history of fiction began with the work of a writer just fifty-eight years of age. If Richardson's "Pamela" was our first novel, as most of the critics claim, then the case is not materially different, for the author was fifty-one when he wrote this book that surprised everybody, chiefly the writer himself, with its popularity.

At the time "Pamela" appeared Fielding was thirty-five, but he had had quite a look around the world and was so disgusted with the pictures of life painted by the mild-natured Richardson that he not only called the latter a milksop, but proceeded to write a real novel in "The History of Joseph Andrews." The author of "Pamela" can, of course, be excused for the simple reason that he was not trying to write a novel or paint a picture of life, but rather to produce a book of model letters to be used by young ladies in their correspondence with gentlemen.

Then a few years later Goldsmith came along with "The Vicar of Wakefield," written at the age of thirty; but if this book is to be judged by the standard of probability in actual life, then Goldsmith ought to have waited at least another thirty years before he attempted anything in the way of a novel.

Jane Austen waited patiently until she was forty years old before she ventured into print with a novel, and then when "Emma" became reasonably popular it was clear that the author had carefully delineated the life she had actually known in the simple folk with whom her experience had been restricted. Scott broadened out considerably in his view of the world when at the age of forty-three he became famous with "Waverley," but he always admired the more faithfully executed work of Miss Austen.

Charlotte Brontë was thirty-one when she wrote "Jane Eyre," and she then confessed her inability to write another novel without fuller knowledge of life. George Eliot kept pretty thoroughly in line by appearing with "Adam Bede" at the age of forty, and none of her earlier work has equaled this book in popularity. Mrs. Gaskell was forty-two when her masterpiece, "Cranford," was published.

Poetry aims at the higher or ideal truth and may fairly ignore what the novel is chiefly concerned with — the rather detailed and somewhat commonplace facts of every-day life. The true novel must, of course, present these facts in the light of permanent truth, and in order to do this a very careful handling of the facts is necessary. Age and experience must therefore aid the perception of ideal truth with which the poet may begin and produce fairly durable work.—Kansas City Star.

An Editor's Rules for Contributors. — Holbrook Jackson, editor of Today (London), has formulated a number of rules for those who submit manuscripts to editors: —

Don't enclose a loose stamp, but a stamped and addressed envelope.

Don't write a letter of explanation to the editor. But if you do write —

Don't tell him your stuff is good — he won't take your word.

Don't tell him it is bad — bad writing needs no bush.

Don't tell him that your friends like it — he does n't care.

Don't say that another editor advised you to send it along — that would make him suspicious.

Don't say you want to earn money by writing — he is not out to help you, but to edit his paper and pay those who help him.

Don't flatter him — editors are cynics.

Don't ask his opinion — he may not have one.

Don't ask why he rejects your offer — he may not know.

And, above all, Don't ask an editor to tell you what he wants — you are supposed to find out for yourself.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

THE 47 WORKSHOP. George P. Baker. Century for February.

AMERICAN LITERATURE: NOW AND THEN. — I. St. John Ervine. Century for February.

BOOK ILLUSTRATION IN OLD JAPAN. — II. Illustrated. Louise Norton Brown. Century for February.

CERTAIN LITERARY DÉBUTANTS. The Point of View, in Century for February.

WRITING A PLAY IN A DEBTOR'S PRISON. Extracts from the diary of John Howard Payne, author of "Home, Sweet Home." Illustrated. Edited by Thatcher T. Payne Luquer. Scribner's for February.

WHY AND HOW I WRITE. By the author of "The Trap," Herman Howard Matheson. Sunset for February.

THE ALLEGED DEPRAVITY OF POPULAR TASTE. Books and Theatre-going. Burges Johnson. Harper's Magazine for January.

LETTER TO THE PROOF READER. Winifred Kirkland. The Lion's Mouth, in Harper's Magazine for January.

OUR NEW POET AND HIS CHAIR. F. M. Colby. The Lion's Mouth, in Harper's Monthly for January.

CARL SANDBURG, HUMAN BEING. Walter Yust. Bookman for January.

THE SEVERAL WAYS OF TELLING A STORY. Brander Matthews. Bookman for January.

EFFICIENCY AND ROBERT LOUIS STEVENSON. John Carl Parish. Bookman for January.

A MEMORY OF GEORGE D. SMITH. John Drinkwater. Bookman for January.

TWO WOMEN WRITERS OF THE SOUTH (Margaret Prescott Montague), Mary Newton Standard. (Bernie Babcock). Emma S. Forster. Bookman for January.

THE GLAD GAME IN STORIES. Olive Roberts Barton. Bookman for January.

KNUT HAMSUN IN LIFE AND LETTERS. Julius Moritzen. Bookman for January.

JOHN MASEFIELD OF THE PRESENT DAY. Gertrude H. Campbell. Bookman for January.

INTERIORS AND NOVELISTS. Rooms in Romances. William B. M'Cormick. Arts and Decoration for January.

THE SOURCES OF "A TALE OF TWO CITIES." J. A. Falconer. Modern Language Notes for January.

TUSITALA (Robert Louis Stevenson). With portrait. Mabel Ansley Murphy. St. Nicholas for January.

THE DECLINE OF THE DRAMA. George Moore. Dial for January.

THE STORY OF A GREAT LIFE — LIFE. American News Trade Journal for January.

ESSENTIALS FOR THE EDITORIAL WRITER'S JOB. Fourth Estate for January 1.

MAKING HEADINGS FOR NEWSPAPER ARTICLES. Fourth Estate for January 8.

SHOULD A PAPER PRINT NEWS OR VIEWS? J. Ogden Armour. Reprinted from Leslie's Weekly in Fourth Estate for January 15.

CHANGE IN STYLE OF NEWS STORY HEADLINES. Fourth Estate for January 15.

LITERARY FASCINATION OF CRIME. Literary Digest for January 1.

IGNORANCE OF THE PILGRIMS. Literary Digest for January 8.

A SCOTCH TILT AGAINST MARK TWAIN. Literary Digest for January 8.

THE "BRASS CHECK" ON THE PRESS. Literary Digest for January 15.

AMERICAN LITERATURE SCORNED AND UNREAD. Literary Digest for January 15.

BEGINNING WITH CHESTERTON. Literary Digest for January 22.

NEWS AND NOTES.

The Press Congress of the World, originally scheduled to meet in Australia, will be held in Honolulu instead, from October 4 to October 14 inclusive, and will be followed by a special excursion to the Philippines on invitation from the Philippine government. Representative journalists from all over the world are expected to come as delegates to the Congress, which was organized in San Francisco in 1915. It is expected that all the delegates from North America will sail from a Washington port on the same vessel. Representative workers in every department of journalism and authors are eligible to membership, with election by the executive committee of the Congress. The president is Walter Williams, Dean of the School of Journalism of the University of Missouri.

The Authors' Society of Switzerland has adopted a proposal to set aside money for a fund from which writers may draw advances on their work. Publishers are refusing now to make advance payments, owing to the increased costs of production and the general difficulties of the publishing business. A committee has therefore been appointed to which authors in need may apply. The money advanced will be recovered from the royalties or subsequent payments received for the completed work.

William Lyon Phelps, the literary critic and Lampson professor of English at Yale, has recently said that "It is pleasant to record that in the front rank of American living novelists we find four women, who shall be named in alphabetical order. The big four are Dorothy Canfield, Zona Gale, Anne Sedgwick, and Edith Wharton."

Robert M. McBride & Co. (New York) have republished in pamphlet form Hugh Walpole's article, "The Art of James Branch Cabell," which appeared in the June number of The Yale Review. Copies of the pamphlet may be secured upon application to the publishers.

From now on the Nobel Prize for Literature is to be given to that writer who has created the most helpful and ideal work within the preceding year, regardless of his record as a whole.

The Patterson Cup, offered by the University of North Carolina for the year's best volume of essays, has been awarded to Winifred Kirkland, for "The View Vertical" (Houghton Mifflin Company).

The second series of "Chief Contemporary Dramatists," by Thomas H. Dickinson (Houghton Mifflin Co.) represents the later tendencies in the drama of Europe and America. Among the authors included are Arnold Bennett, Edward Knoblock, W. Somerset Maugham, John Drinkwater, St. John Ervine, Lord Dunsany, Josephine Preston Peabody, Gabriele d'Annunzio, Eugene Walter, George C. Hazelton, Jr., Edmond Rostand, Georges de Porto-Riche, Sacha Guitry, Ludwig Thoma, Hermann Bahr, Schnitzler, Jacinto Benavente, and Maxim Gorky.

Harper & Bros. have brought out "Allen's Synonyms and Antonyms," by F. Sturgis Allen, the late editor of Webster's International Dictionary.

George H. Doran announces an authoritative biography of Herman Melville, the literary discoverer of the South seas, by Professor Raymond M. Weaver, of the department of English, Columbia University. Professor Weaver has examined the unpublished documents, letters, journals, and other material in the hands of Melville's heirs, who have lent him the heartiest support and cooperation.

"Modern Business Writing," a study of the principles underlying effective advertisements and business letters, by Charles Harvey Raymond, is published by the Century Company.

Duffield & Co. publish "The Kinds of Poetry," by Professor John Erskine.

"Ruskin the Prophet, and Other Centenary Studies," by John Masefield, Dean Ing, Charles F. G. Masterman, and others, edited by J. Howard Whitehouse, is published by E. P. Dutton & Co. as a memorial tribute.

The "Biography of Paul Verlaine," by Harold Nicolson, is published by the Houghton Mifflin Company.

"Reminiscences of Tolstoy," by Maxim Gorky (B. W. Huebsch), is made up largely of notes taken by Gorky during his residence adjoining the Tolstoy estate.

"A Survey of English Literature," by Oliver Elton, has just been brought out in four volumes by the Macmillan Company.

A textbook on "English Literature," by John L. Haney, Ph.D., has been published by Harcourt, Brace, & Howe.

"Bibliophily, or Booklove," by James F. Willis, is published by the Houghton Mifflin Company.

Dr. G. Stanley Hall, president of Clark University, has sold the American Journal of Psychology to Cornell University. The publication was established by Dr. Hall in 1887.

The plates and publishing rights of the books, booklets, folders, motto cards, calendars, and novelties which have been issued by W. A. Wilde & Co., have been taken over by Henry T. FitzSimmons and the business will be continued under the name of the Canterbury Company, Chicago.

The Journal of Geography, the official organ of the National Council of Geography Teachers, edited by Professor Geo. J. Miller, of the Minnesota State Normal School, is now published by A. J. Nystrom & Co., Chicago.

Mrs. Charles D. Warner, known as the heroine Polly of the famous papers "My Summer in a Garden," first published by her husband in the Hartford (Conn.) Courant, of which he was editorial writer, died last week in Hartford.

Mrs. Margaret Cable Brewster died at Modesto, Calif., in December, aged forty-three.

John Beattie Crozier died in London January 8, aged seventy-three.

Rev. Edgar Page Stites, the author of "Beulah Land," died at Cape May, N. J., January 9, aged eighty-five.

Mrs. Emma Huntington Nason died at Gardiner, Me., January 11, aged seventy-six.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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COLOR WORDS.

A veteran in the business of writing told me once that my work needed color, that where a "live" adjective or a colorful adverb could be used it would help the reader to visualize the story. For instance, the word "wonderful" should be omitted from the writer's vocabulary, as it is overworked and hence without strength of value. The next time that word came to my mind when writing I dug into a dictionary and found that the thought I was trying to express was fitted much better by the word "vivid," which is defined as meaning life-like and realistic.

"In describing rooms, scenes, gowns, people," said this writer, "give the story the benefit of all the colors and movement the originals show to you — but remember, colors reflect a psychological condition of temperament. A blonde who selects reds, orange, and vivid browns is reflecting an inner fire, restlessness, and easily aroused irritation. Remember, too, that blondes are impulsive and given to snap judgments, and these colors fit the blonde temperament."

The conversation led me to make a study of colors and their meaning, and I found such useful things that I should like to pass on a hint of them. In "Interior Decorating: Its Principles and Practice," by Frank Alvah Parsons (an authority on this subject), I found color schemes explained so clearly and convincingly that I no longer dread the necessity of describing a room, or supplying the necessary background and atmosphere for a story.

The same color tendencies found in a character's home will hold good in his or her clothes, and this information, combined with an understanding of the temperamental differences of the blonde and brunette types will help a writer make his story true to life.

Some of the important facts about colors on a much-thumbed page in my notebook are these: —

Yellow brings light into a dark room. The natural and artificial lights will be supplemented by it, and the qualities which light itself has will be forced into the room.

Never let a freckled girl wear yellow, except to accentuate the freckles. Dress in yellow the girl with vivid red hair, blue eyes, and the very white skin which belongs to this type. It will make her coloring even more startling. A brunette of the Irish type, with blue-black hair and blue eyes, may wear yellow. Any other type looks sallow in it. The complement of yellow is purple.

Red creates ideas of warmth and irritation. It makes one think and act more quickly.

Never dress a stout character in red. It would make her seem stouter, but contrariwise, red makes a room seem smaller. Green is its complement.

Blue is known as a cold or non-aggressive element. It gives sensations of coolness, repose, restraint, and formality. Its illusion of size is opposite to red. Blue-green is at its best when combined with red-orange, and blue with a violet tinge, with gold.

Green is said to be beneficial to the eyes, and soothing to nerves and injured dispositions. Remember the green walls of hospital rooms? Green would be a good color for a library where one sent a character in a story to cool off his wrath. The illusion of coolness which green calls forth suggests it for use in hot climates and country houses.

Purple, Mr. Parsons says, is shadow, and shadows in nature are always in some purple tone. This color denotes shade, sorrow, mysticism, and dignity as its fundamental quality characteristics. Different shades of emotion may be translated by different shades of this color — violet, lilac, lavender, London smoke, and mauve.

When one has begun a study of color, there is new meaning in the purple which upholds the dignity and mystery of kings, the red flag which angers the bull, and the restful green of the countryside.

Strongly contrasting color words should be used judiciously and only in the climax of a story. Let the vital spots of the story be brilliantly colored — and this only in small areas, — or the story may take on a rainbow effect in which the plot is lost in a blaze of sunset glory. And much as most of us love color, we love plot more.

PHILADELPHIA, Penn. *Jane Littell.*

LITERARY MATERIAL IN WHAT YOU HEAR.

It pays to listen when you can make literary use of what you hear.

On a long railway journey recently I got into conversation with a fellow traveler. We talked of this and that until we got intimate, and my acquaintance fell to discussing his work as a commercial traveler and his success in it. One thing he said was that one of his main methods of approach was by way of flattery, and he added : "You bet, flattery pays in business." I led him on, and he gave his views very fully and effectively, but, to my mind, unconvincingly.

That railway conversation set me thinking and gave me an idea for a business article. Some other business men worth while were interviewed, and ultimately Personal Efficiency of Chicago paid me $7.80 for a short article on "Is Flattery a Business Asset?" and variations of that conversation will find their way into other business articles.

I write quite a little for Sunday school publications and find that chance remarks picked from people's conversation are among the best sources of suggestion for short articles on conduct. A little fellow stamps his foot and says to his parent : "I'll do as I like!" and there you have the germ for a short article on the present-day need for discipline. A lady in a general conversation says : "If I don't like anybody I can't get over it. Some people are so disagreeable." That remark leads to an essay article on "Disagreeable People," with an exposition of the way to treat them.

One day I heard a lady say very indignantly : "I wish they would burn that old book. They will never do any good until they do." She was a member of a woman's organization in a Western town. This society had been running — or walking! — for years and had got into a rut. One evidence of this was that every time any decision had to be made it was the custom to turn to the

secretary's book to see what had been done in previous years — and usually they followed the precedent. You can see how "Burn That Book!" made the basis for a live article on precedent, its use and abuse.

All these incidents are actual cases showing where I got the germ of ideas that led to articles which were published and paid for. They are only samples of many others.

These are cases where conversation was directly responsible for the germ idea, where the actual words formed the text — I am a preacher, too, so please forgive that word — of the article. But on other occasions a conversation has led to more ambitious efforts than these, though in a less direct fashion. I remember vividly a long conversation with a farmer's leader and lover of country life in which we pretty well boxed the compass in talk of country conditions. We mentioned books, and both agreed that books were deplorably lacking on the farms. That conversation started a train of thought which led to a series of book articles in the foremost Canadian farm paper. This series did help in promoting a love for reading, as I had reason to know. Incidentally, it brought me five dollars an article for articles of five hundred words each, sixty dollars for the series.

Another such conversation led to a series of articles on community conditions, which attracted some attention.

Altogether, I have found the conversation of people about me one of the most prolific sources of article material. It pays to listen.

CARIEVALE, Canada. *H. D. Ranns.*

COMMON ERRORS IN WRITING CORRECTED.—LVI.

The difference in the meaning of the terms "interstate" and "intrastate" should be clearly understood. The term "interstate commerce," means, specifically, in the United States, commercial transactions and intercourse between persons resident in different States of the Union, or carried on by lines of transport extending into more than one State. The Constitution grants to Congress the general power of regulating such commerce. The term "intrastate commerce" is applied to commercial transactions and intercourse between persons within the limits of a single State of the Union.

Any one who will look in the dictionary will find that "hectic" means constitutional, habitual, referring especially to slow waste of animal tissue, as in consumption. From its use in the phrase "hectic fever" it has come to be wrongly used to express the meaning "feverish."

The difference in meaning between "famous" and "notorious" is illustrated by the editorial paragraph in the Boston Globe which says that the fact that the first woman to go over Niagara Falls alive, now old and helpless, is in the poor house, does not prove that fortune does not always follow fame, but it does show that fortune is not always bought by notoriety. Strictly speaking, "notorious" is properly used only in a bad sense, but in common usage it has come to be applied to one who is publicly known without having become so through the merit that "famous" implies.

The phrase, "the true facts" is in the same class with the phrase, "an actual photograph." All photographs are actual and all facts are true.

Percentage bothers many persons, who do not stop to think that "one hundred per cent." means one. For instance, a Southern senator says that the price of cotton "has dropped two hundred per cent.," which means that the reduction was twice what the price of the cotton was, and an advertiser in New York calls on the public to "buy direct from the manufacturer and save 50 to 100 per cent." — in other words, to get the goods for half price, or for nothing. *Edward B. Hughes.*

CAMBRIDGE, Mass.

THE WRITER.

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MARGARET GORDON, . . . EDITOR.

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*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed: —

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

This interesting suggestion is made by a reader of THE WRITER: —

> It is my firm belief that the thousands of unknown writers in the United States — many of whom are talented, — whose writings are being continually rejected by editors and publishers, should form a stock company for the purpose of publishing, exploiting, and selling their own writings.
>
> I believe that a publishing house of this character could be carried on in such a way as to make it a financial success. There should be one, at least, in every big city in the United States. Later on, if necessary, publishing houses of this kind could be started in the smaller cities and towns throughout the country.
>
> The capital required to run a publishing house of this sort could be obtained by voluntary subscriptions among the writers and their friends. I believe, too, that a certain number of wealthy men could be induced to donate liberal sums of money for it, until it could be established on a paying basis.
>
> Every manuscript sent to The Authors' Publishing House would be examined and passed upon by competent and impartial critics, and if a manuscript were found to possess sufficient merit to warrant publication it would be published and the writer would receive a fair compensation for it.
>
> For my own part I am confident that an Authors' Publishing House can be made a success, and I hope the unknown writers will establish one as soon as possible!

The trouble with this suggestion, which is one that in different forms has been made by many writers who complain that their merit is not recognized by editors and publishers, is that it assumes that an Authors' Publishing House like that proposed would eventually be a paying enterprise. It may be true that many of the thousands of unknown writers in the United States whose writings are being constantly rejected by editors and publishers are talented, but it is probably not true to any great extent that if the rejected manuscripts were published they would be financially successful. Editors and publishers make occasional mistakes in judging manuscripts, and when they do blunder and the fact becomes known, the instances are referred to in print over and over again until some may get the idea that such mistakes are common, but as a rule publishers' Readers have good judgment, and if they agree that publication of a given manuscript will not pay a profit, the chances are that it will not. This may not mean that the manuscript is bad. A book may be excellent from a moral and literary point of view and still be of a nature to appeal to so few people that a publisher would lose money if he printed it. The pro-

posed Authors' Publishing House could not afford to bring out such a book any more than a regular publisher could. Its publication would mean financial loss, and only the author would be gratified. On the other hand, the chances that the Authors' Publishing House would discover manuscripts, rejected by the regular publishers, the publication of which would bring large financial returns, are very small. Authors are apt to have an exaggerated idea of the value of their work, and many authors have paid to have their books brought out, but there is no evidence that many of them have made money by doing so, and those who are informed about such matters know that few of them have got back the money that they paid out.

Sometimes an author will be satisfied to have his book appear in print without financial profit, or even at a loss, but the business of a publishing house cannot be carried on unless it pays. Co-operative publishing houses, started with capital furnished by authors to have their books published, have been tried, and all of them have failed. Book-publishing is a business that must be conducted on business principles, and publishers' Readers must be guided by business judgment rather than by literary enthusiasm. Whatever merits they may see in a manuscript they must advise its rejection if they do not think there is money in it published as a book, and the "competent, impartial critics" of the proposed Authors' Publishing House would have to do the same.

THE AUTHORS' LEAGUE VS. THE HEARST MAGAZINES.

The policy of the Hearst magazines in purchasing manuscripts has been condemned in a resolution adopted by the Executive Committee of the Authors' League of America, on the ground that it "menaces the artistic vitality of American letters." The magazines referred to are the Cosmopolitan, Good Housekeeping, Hearst's and Harper's Bazar, all of which are published by the International Magazine Company, a corporation said to be owned and controlled by William Randolph Hearst.

The magazines mentioned, save in rare cases, the committee declares, refuse to buy fiction unless they can control the motion-picture rights. They use these rights, in many instances, the committee charges, for speculative purposes. An author, it asserts, might easily find himself in the position of having paid for the privilege of appearing in one of the Hearst magazines, because the option price obviously is lower than the market value of the picture rights upon publication of the story.

The resolution, after citing that the authors have a high regard for motion pictures and an appreciation of their place in the field of entertainment, in part continues : —

"And Whereas it is believed that if the work of an author is scrutinized, not for its story and literary worth but solely for its motion-picture value, and if its acceptance and publication is made to depend upon its motion-picture availability, something will be taken from American letters that cannot be replaced, and that something is the love of literary creation for its own sake and not merely for its monetary rewards ;

"And Whereas the Cosmopolitan, Good Housekeeping, Hearst's, and Harper's Bazar have adopted a policy which, in the opinion of this Executive Committee, is dangerous to that which is best and most inspirational in American literature ; since, save in rare cases, these magazines refuse to purchase fiction unless they are at the same time permitted to acquire an option on the motion-picture rights in such fiction on terms dictated by the purchaser ;

"And Whereas there has recently been formed the International Story Company, which is believed to be likewise a Hearst Corporation, and which advertises that inquiries concerning the film rights in all stories appearing in the above magazines must be made through it, and whose object is, according to admissions made by its acting manager, the speculation in options on the motion-picture rights in material sold by authors to magazines of the Hearst group ; these options being acquired at prices usually below ruling market values and being offered for sale at terms paying good profits to the holder of the option, but not to the author, and the sales being made before that option price has been paid to him.

"And Whereas, were all magazines to adopt the practice of the International Magazine Company, no American author dependent upon his pen for his living, would write any story that he knew had no motion-picture value, since he would know that he would never sell the story, with the result that motion pictures, perhaps, would thrive, but letters would languish ;

"Now, Therefore Be It Resolved — Not merely because an injustice is worked to the au-

thor, but because the very life of the art of fiction is threatened, that the Executive Committee of the Authors' League of America, Inc., condemns the policy defined by the International Magazine Company, believing that it is probably the most serious blow to the free expression of ideas that has ever threatened American letters."

"It is believed," says a report accompanying the resolution, "that most of America's leading authors will refuse to deal longer with what may be termed an unfair shop, and that those at present under contract will refuse to renew while such conditions as are condemned by the Executive Committtee are still in existence.

"But the danger is more than financial, it is artistic. If the policy should spread to all magazines, the profit that is possible from speculating in motion-picture rights would be so inviting that editors, if they were good business men, would refuse to buy stories that had no motion-picture value. Fiction, as such, would vanish from the magazines; it would become nothing more than advertising medium for future motion pictures. Great authors who, however, possess nothing of what is known as motion-picture value, would find themselves without publishers.

"It is this possibility, so much greater than any financial reason, that has moved the Authors' League to denounce the Hearst magazines' policy, to go on record, as it has never done before, as being in complete artistic opposition to a group of magazines."

To the resolution of the Authors' League Mr. Hearst makes reply as follows: —

"William Randolph Hearst, being duly assembled, considered the following resolutions with care and passed them unanimously: —

"Whereas, The Executive Committee of the Authors' League of America, Inc., has misstated the facts and misrepresented individuals and institutions in a way which does not reflect credit upon itself nor accurately represent the worthy element of the authors' profession; and

"Whereas, The Cosmopolitan Magazine and the other magazines of the Hearst group do not refuse to buy all stories for which they do not also purchase the moving-picture rights; and

"Whereas, These magazines do merely endeavor to buy the moving-picture rights in addition to the publication rights of certain stories which are desired to be made into moving pictures; and

"Whereas, These publications do pay for the publication rights and in addition for the moving-picture rights by agreement with the authors; and

"Whereas, There is no reason to compel any author to dispose of his publication rights or his moving-picture rights to these magazines except at the prices offered by them for these rights; and

"Whereas, The value of a story for moving-picture production is determined partly by the excellence of the story and partly by the promotion and publicity given to the story; and

"Whereas, These magazines through their enormous circulation and through their tremendous campaigns of promotion do in themselves largely establish the value of a story either for subsequent book publication or moving-picture production; and

"Whereas, neither the above magazines, nor any one connected with the above magazines, directly or indirectly, have any interest in the International Story Company; and

"Whereas, The International Story Company has merely been used, as other agencies have been used, to buy certain books or plays or stories that the International Film Company desired, and to dispose of certain stories which the International Film Company had bought and which had not proved successful or acceptable for moving picture production by it; or wherein its judgment had been at fault as to the merits of the story; or where the story had grown old or cold or no longer was of the same use or value as other newer stories; and

"Whereas, The Executive Committee of the Authors' League of Union Authors seems to be generally misinformed and generally glad to be misinformed; be it hereby

"Resolved, That said committee of said league did not know what it was talking about, and

"Resolved, That its fulminations are unworthy of serious consideration."

Editors of magazines of the Hearst group were asked to comment on the resolutions of the Authors' League. Kenneth Goode, editor of Hearst's Magazine, said: —

"Most of the people named in the resolution as voting for it are in direct motion-picture work of their own. It is a question whether, of all of them, the moving picture question has come up in three cases.

"One case, I remember, came up directly, not long ago, when we were negotiating with Blasco Ibáñez. I wrote Mr. Hearst that it would be utterly absurd to keep out his work because of inability to get the moving picture rights. Hearst's Magazine buys its material

as stories ; some of the authors write them as movies.

"It is ridiculous to talk about artistic suppression. We encourage authors to write stories, and we have no set types of stories. We encourage free expression. And we pay well."

W. F. Bigelow, editor of Good Housekeeping, said : —

"The facts are, when we purchase the story and the option on the moving-picture rights together, we allow the author in ninety-nine cases out of a hundred to set the price himself. We do try to get a short option—about thirty days after publication. We have never considered the moving picture rights as essential, and have not turned down any stories because we could not get the rights."

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

"An Editor's Talk about Editors" in the January WRITER was most timely. I have always had a liking for editors, and though I have received numerous rejections at their hands, I have never, I think, felt any real resentment, though keen disappointment has been mine more than once, which was to be expected.

It seems to me that a determined effort to put one's-self in the editor's place is a much more profitable employment than indulging in recriminations is. I have always tried to find the reason for the rejection, and have yet to see the time that I did not finally discover a way to make the manuscript more acceptable, and often, ultimately, accepted ; and I honestly believe that every rejection I have ever received has taught me something which I am thankful to have learned.

As for discourtesy, I have never met with it. The nearest approach to that which I ever received, I brought upon myself. I was quite young at the time, and had written a bit of humorous verse which struck me as rather good, so I sent it to one of our Eastern weeklies.

I had just been reading an article on boring an editor with personal letters, so fearing to offend, I decided that nothing was better than too much, and enclosed the verse and a return stamped envelope, mailed my offering, and anxiously awaited the result. One day the stamped envelope came back, and I tremulously broke the seal ; out came my manuscript, and — nothing else! I wondered, for a moment and then it dawned upon me that I had received as much courtesy as I had offered, and that the joke was on me.

There are as many ways of saying "No" as there are editors, and of course some rejection slips are couched in more soothing phraseology than others, while I have received some personal letters "regretting," etc., which it was a positive pleasure to read!

One of the Cary sisters, I believe, put herself on record to the effect that if we approach a mirror with affability written upon our lineaments we shall undoubtedly meet a similar demonstration of cordiality reflected therein, and it is my belief that if we bring an admixture of consideration, good-will and *common-sense* to our prospective editor — well, we won't regret it, and we shall find that ninety-nine-one-hundredths of 'em are good scouts, given half a chance!

Florence Hutchins McLain.

MANCHESTER, N. H.

I keep my manuscript record on cards — a card for each manuscript. At first I used regular filing cards, bought from a station r. Then I discovered that the printers who do catalogue and book work generally have on hand a lot of waste trimmings from heavy cover stock, from which they can cut pieces of the 3x5-inches size, which will serve as well as filing cards at much smaller cost. The pieces of cover stock may be of different colors, because they are cut from trimmings, but that is an advantage rather than a disadvantage, since they may be used so that the color of a card may indicate something — for instance, when a manuscript was written.

I have found that pasteboard shoe-boxes cut down to the right size make very satisfactory filing cases. It is well to re-inforce

the tops of these boxes by glueing a strip of cloth around the edge, and to strengthen them still more by passing a stout cord two or three times around the box, about an inch from the top, and tying it tightly in place. Such boxes are not decorative, but they serve their purpose as well as expensive filing cases. *J. E. Bullard.*

EDEN PARK, R. I.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Hearst's Magazine (New York) is in the market for short stories, particularly short stories on vital themes or stories based on controversial subjects ; short articles — preferably not exceeding 3,000 words — on live, timely, and vital themes of a controversial nature, themes that will stimulate thought and discussion and will furnish facts or points of view that will assist the reader in establishing his opinions on the important problems of the day ; and poems, particularly poems ranging from sixteen to seventy-two lines. Hearst's is at present publishing only one poem a month, and is publishing that poem as an important feature of the magazine, and selections must necessarily be confined to poems that are based on themes of universal appeal and that are expressed in terms which can be understood and appreciated by the public at large, as distinguished from the smaller groups who are interested merely in the technique of poetry or in its exotic developments. Generally speaking, Hearst's is not in the market for serials, reminiscences, historical surveys of the past, articles of a political nature, or for mere descriptive writings. Stories and articles must be essentially live, vital, and forward-looking.

Holland's Magazine (Dallas) is eager to secure humor, including good jokes and pen-and-ink drawings which illustrate foible or fancy. For the present, no poetry is desired, except verse based on wit or fun. The magazine is always in the market for short stories of merit, but holds out no promise to careless writers.

McClure's Magazine (New York) has a standard need for short fiction.

Everybody's Magazine (New York) wants stories of from 3,000 to 8,000 words — stories of adventure, business, humor, love, mystery, or the sea. Very short stories are especially welcome, and poetry is also in demand.

The Little Story Magazine (Philadelphia) is the only magazine in America devoted exclusively to the brief story. The magazine requires good stories told in a limited number of words — unusual stories, stories out of the beaten track — containing between 1,200 and 1,800 words.

The House Beautiful (Boston) has on hand a sufficient amount of manuscripts to cover its needs.

The Retail Public Ledger (Philadelphia) wants feature stories, illustrated with at least one good photograph — these may refer to anything in connection with a retail store. Good verse with a retail slant is always wanted.

The Rudder (New York) would like some cruise stories with power boats.

Munsey's Magazine (New York) is especially anxious to secure good live short stories. Literary merit is, of course, desirable, but plot and action are indispensable. The magazine welcomes either known or unknown writers, and is always glad to hear from novices.

The Sabean (New York) needs some good business material containing a real idea, suggestion, or short-cut.

The Top-Notch Magazine (New York) offers a steady market for stories written by authors who know how to construct. The editor will take almost any type of a yarn, serious or funny, heavy or light ; enough that it be clean, have life, and get somewhere. Authors with novels fit for serializing will

find this an attractive market ; in case the publisher of the book is in a hurry, Top-Notch can put the serial publication through quickly. Stories may be of any length, from 2,000 to 60,000 words, but the present need is for the long stuff — from 35,000 to 45,000 words for complete novels, and book-length stories for serials. The magazine makes a feature of sport stories, short and long, and these are always in demand. A sport story may run as long as any story, but it must not be all sport.

Short Stories (Garden City, N. Y.) is an all-fiction magazine, using in one issue serials, complete novels, novelettes, and short fiction from 4,000 to 10,000 words. The magazine is interested in themes of adventure and the out-doors, with special emphasis laid on plot and action.

The Saturday Evening Post (Philadelphia) has no manuscript needs at present.

Saucy Stories (New York) wants some novelettes, short stories, and brief verse.

The Reformed Church Messenger (Philadelphia) does not want any manuscripts at present, but may be in the market in a few months.

The Northern Advertising Service, Canton, Ohio, has in preparation a little magazine which is to be devoted to the interest of boys, and wants to secure one or two good snappy stories of direct interest to boys between nine and sixteen.

The editor of the Boys' Magazine (Smethport, Penn.) wishes THE WRITER to announce that he is now supplied with sufficient stories to last through the entire year of 1921.

Harper's Bazar (New York) accepts so few manuscripts that are offered without solicitation that Mr. Sell says it is only a discouragement to writers to submit them.

The Reviewer, a new literary magazine which has appeared in Richmond, is the first publication of the kind there since the days of the Southern Literary Messenger. To give it a good start, a number of noted authors have offered their services free of charge as contributors for a period of six months. Contributions to the first number are confined to reviews and essays, but it is the aim of the editors to enter a broader field when the magazine becomes more firmly established. The editors are Miss Mary D. Street, Miss Emily T. Clark, and Hunter P. Stagg. Miss Margaret Freeman is business manager.

Wallace's Farmer (Des Moines) is fairly well supplied with manuscripts at present, and is not liable to buy much for several months to come.

Mrs. John J. Landers, of Keene, N. H., is the new household editor of Farm and Home, the New England Homestead, and the American Agriculturist.

Oren Clayton Reel, 69 Summit street, Newark, Ohio, is in the market for one-reel scenarios suitable for amateur production. Each scenario should contain a proposition or work out some problem, and should contain action of a simple nature, suitable for performers who have never had any experience and who cannot be expected to do "thrillers." Only exterior scenes should be presented, and the object of every scene, but not necessarily the setting or location, must be new and about one thing at a time. All scenes must be numbered consecutively, and must contain unity as a whole, proper sequence must be shown, and action which is self-explanatory, self-developing, and self-progressive must be prevalent in every scene. Scenarios should not contain long scenes, but should be cut up into "close-ups," and repetition of preceding action should not be shown. A stamped and addressed envelope should accompany all scripts, and ten dollars will be paid for each scenario accepted.

The Legend Film Productions, Inc., (Brooklyn, N. Y.) is supplied with sufficient material for some time to come, and is therefore no longer in the market for outside stories.

The Humanitarian has discontinued publication.

An involuntary petition in bankruptcy has been filed against the Leslie-Judge Company, of New York, publishers of Leslie's Weekly,

Judge, and Film Fun. The liabilities of the company are estimated at $2,210,000, and its assets at $420,000. The publication of the magazines will be continued under the receivership for the present, and Leslie's Weekly will be made a monthly after the next two issues. The financial difficulties are said to be the result of the serious illness of John A. Sleicher, who organized the company in 1909, and the high cost of paper and labor.

The Boston Evening Record offers $1,000 in prizes for scenarios ; a first prize of $500, second prize, $250 ; third prize, $100 ; fourth prize, $100, and fifth prize $50. The prizes will be paid by the Houdini Picture Corporation, headed by Harry Houdini, the famed wizard. No "rewrites" of published stories or plays will be considered, and the prize-winning scenarios will become the absolute property of the Houdini Picture Corporation. Others submitted and given honorable mention will be the sole property of the writer and will be subject to purchase at a price to be agreed on between the writer and the producing company. Additional prizes of fifty dollars may be given if merit warrants. A stamped and addressed envelope must accompany each scenario.

The Francis D. Pollak Foundation for Economic Research offers three prizes for the best essays submitted during 1921. The essays must not contain more than 10,000 words and must be on one of the following subjects : (1) "The Part that Money Plays in Economic Theory"; (2) "Causes of Unemployment and Remedies"; (3) "Conditions Which Determine How Much the Consumer Gets for His Dollar." The first prize of $1,000 is open to everybody, anywhere ; the second prize of $500 is open to college undergraduates in the United States ; and the third prize of $500 is open to high school students. Particulars may be obtained from Dr. William T. Foster, Director of the Pollak Foundation, Newton, Mass.

J. H. Nortridge, president of the North Ridge Brush Company, Freeport, Illinois, will pay fifty dollars to the college or university student who submits, in writing, the best plan to bring the company's 1921 summer vacation and part-time proposition before students. The contest, which is free, will close March 31. Details will be sent on request to any student giving his or her name in full, school and class, and home address.

The editors of Telling Tales (New York) offer a prize of fifty dollars for the best lyrical poem submitted during the year 1921. There are no restrictions as to length or subject, and there is no limit to the number of poems that may be submitted by one person. Each manuscript must be typewritten, with the name and address of the author in the upper left-hand corner of the page, and must be accompanied by an addressed and stamped envelope. The contest will close November 1, 1921, so that the prize-winning poem may appear after January 1, 1922, and check will be sent in time for Christmas. The editors reserve the privilege of buying, at their regular rate, such poems as are considered worthy of publication. Payment will be made on acceptance.

The "Indiana Song Contest," under the direction of Mrs. Grace Porterfield Polk, of Greenwood, Indiana, offers prizes of $100 for the best art song ; $50 for the second best art song ; $100 for the best ballad ; and $50 for the second best ballad. The contest will close May 1, and the prizes will be awarded at the American Song Composers' Festival, to be held in the Polk Memorial Building, at Greenwood, June 1, 2, and 3.

The prize of $500 offered by Oliver Morosco for the best play written by present or past students of the English 47 course at Harvard University or Radcliffe College, has been awarded to Thomas P. Robinson, for his play, "The Copy." The play will be produced by David Belasco.

The Tait Black Memorial prize — founded in Great Britain by the widow of James Tait Black, the publisher, to commemorate his interest in new literature — provides that £250 shall be divided each year between the authors who publish the best prose works in fiction and non-fiction. The prize is awarded by the University of Edinburgh, and for the year 1919 was divided between Henry Fest-

ing Jones, for his "Life of Samuel Butler," and Hugh Walpole, for his novel, "The Secret City." The fiction prize for 1920 has also been awarded to Hugh Walpole, for his novel, "The Captives."

The Society of Arts and Sciences has awarded the first prize of $500 for the best short story published during 1920 to Maxwell Struthers Burt, for his story, "Each in His Own Generation," which was published in the July number of Scribner's Magazine. The second prize of $250 has been awarded to Frances Newbold Noyes, for her story, "Contact," which was published in the Pictorial Review for December.

The $100 prize offered by the Matinee Musical Club of Philadelphia for the best composition by an American composer has been awarded to Henry Alexander Matthews, who is organist of one of Philadelphia's leading churches, The successful work is for organ, harp, violin, and violoncello.

Only second prizes were awarded in the Hart, Schaffner, & Marx essay contest for 1920, the prize of five hundred dollars in Class A going to Frank D. Graham, assistant professor of economics at Dartmouth College, for a study on "International Trade of the United States in the Greenback Period," while the prize of two hundred dollars in Class B was divided equally between Henry Dunster Costigan, of Harvard University, for a study on "Nationalization of Collective Bargaining in the Men's Clothing Industry," and C. T. Steward, of Indiana University, for a study on the "Causes of the Recent Rise in the Price of Silver."

The Poetry Society of America has discontinued its prizes for work read at the monthly meetings, and therefore does not wish contributions from non-members. Mrs. Edwin Markham is now the secretary of the society.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000 ; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a $500-medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Particulars in April WRITER.

Prize of $500 offered by Dodd, Mead & Co., for a story for girls from nine to fifteen. Contest to close April 1. Particulars in November WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close May 31. Manuscripts should be sent to W. V. Bingham, Carnegie Institute of Technology, Pittsburgh, Penn. Particulars in December WRITER.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1921. Particulars in August WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on **"Tolerance in Economics, Religion, and Politics." Particulars in February WRITER.**

The Rose Mary Crawshaw Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Prize of $250 for original band composition offered by Edwin Franko Goldman, contest closing April 15. Particulars in January WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

Second Physical Culture six-months' photo prize contest — $100 for the best photograph received before May, 1921, and five dollars for the best photograph each month. Particulars in April WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April WRITER.

Prize of $50 offered each month by the Touchstone (New York) for the best poem or group of poems submitted anonymously. Particulars in February WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers end-

ing with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

WRITERS OF THE DAY.

J. Corson Miller, whose poem, "Ephemerae," appeared in the Forum for February, is a resident of Buffalo, N. Y., and was educated at Canisius College in that city. Mr. Miller has written poems, occasional one-act verse dramas, and articles on literary criticism, which have been published in the Bookman, the Nation, the Forum, the Catholic World, America, the Magnificat, the Churchman, Shadowland, the Boston Transcript, and the New York Times. Mr. Miller is represented in Braithwaite's Anthologies, Frothingham's "Songs of Men," the "Poet's Pack" issued by the Bookfellows of Chicago, and has been quoted in the Literary Digest and Current Opinion. His work was also included in the Red Cross Calendar of War Verse for 1918, and he has recently received favorable editorial comment in prominent newspapers of the country. His first volume, "Veils of Samite," is on the Spring list of Small, Maynard, & Company. Mr. Miller belongs to the Order of Bookfellows, and is a member of the Poetry Society of America.

Madame Yukio Ozaki, who had a story, "Yei's Rosary," in the December Century, and an article, "Some Contemporary Japanese Poets," in Asia for December, is the author also of "The Japanese Fairy Book" and "Romances of Old Japan," published in this country by Brentano's, New York. Her contributions have appeared in both English and American magazines. Her father was Baron Saburo Ozaki, and her husband is the famous orator and democratic leader of Japan.

Marguerite Lusk Storrs, who had a story, "The Daughter of Romley," in Harper's Magazine for January, is a Westerner, and was born in Tombstone, Arizona, where she lived for eighteen years, receiving part of her education at the University of Arizona in Tucson. With the exception of one year in New York, she has since lived in San Francisco. She has written seriously for less than four years, although she made a few attempts at short stories while in school. During the last three years she has sold three serials and a large number of short stories to various magazines. "The Daughter of Romley" sprang from an idea, the conception of a man who would give his very life to make a china that was art. The story in its first idea was the man's, but it became instead his daughter's. Miss Storrs' short story training was received from Professor Elio James of Mills College, California, and from Dr. Blanche Colton Williams, of Columbia University.

BOOK REVIEWS.

CINEMA CRAFTSMANSHIP. A Book for Photoplaywrights. By Frances Taylor Patterson. Illustrated. 277 pp. New York: Harcourt, Brace, & Howe. 1920.

The author of "Cinema Craftsmanship" is instructor of photoplay composition in Columbia University, and with her broad knowledge of her subject and of the needs of photoplay writers she has made a valuable book. She treats of the art and science of motion-picture production in chapters headed: The Plot, The Characters, The Setting, Adaptation, Scenario Technique, Writing a Synopsis for the Photoplay Market, Cinema Comedy, The Critical Angle, and the Photoplay Market. Then she prints a whole photoplay, "Witchcraft," continuity by Margaret Turnbull, exactly as written, and a bibliography and an index complete the book. The chapter on the photoplay market does not undertake to suggest specific markets for scenarios. Miss Patterson says: "In the last analysis the photoplay market is at best an ephemeral thing, of shifting values and

transient demands," and she quotes Mr. De Mille of the Famous Players-Lasky Corporation as saying : "Out of every two hundred manuscripts submitted to the Lasky Company one may contain an idea that will form the basis of a photo-drama."

THE EDITORIAL. By Leon Nelson Flint. 262 pp. Cloth. New York : D. Appleton & Co. 1920.

This exhaustive treatise on editorial writing considers the subject in chapters headed Development of the Editorial Column, Weakness and Strength of the Editorial, The Editor and His Readers, Materials for Editorials, Editorial Purposes, Building the Editorial, The Manner of Saying It, Paragraphs and Paragraphers, Typographical Appearance, The Editorial Page, Editorial Responsibility, The Editor's Routine and Reading, and Analyzing Editorials. It discusses both the broad phases of editorial work and the technique of editorial writing, showing common faults and weaknesses, the principles of successful methods, the sources of material, the essentials of style, and the correct usage for paragraphers and columnists. It is a practical and helpful book.

EDITORIALS AND EDITORIAL-WRITING. By Robert Wilson Neal. 400 pp. Cloth. Springfield, Mass.: The Home Correspondence School. 1921.

The author of this book on editorial writing has had experience on the World's Work, the Boston American, and the Springfield Union, is the author of books on short-story writing, and was for some time Director of the course in journalism at the Massachusetts Agricultural College. The bulk of his big book, with its double-column pages, is made up of reprints of editorials from all sorts of newspapers and periodicals, selected to illustrate the principles set forth in a dozen chapters on the various kinds of editorials and the various phases of the editorial writer's work. Many of the editorials quoted are followed by comments on their structure and the development of their ideas, and following each chapter are "Exercises" for those who are studying the book. These chapters, with the editorials quoted for illustration, fill 175 pages. Part II gives 175 pages more of quoted editorials, and Part III is made up of quotations from writers on newspaper work, followed by an outline for the study of editorials and reduced fac-similes of the editorial pages of a dozen newspapers.

OUR SHORT-STORY WRITERS. By Blanche Colton Williams, Ph.D. 357 pp. Cloth. New York : Moffat, Yard & Co. 1920.

Dr. Williams takes pains to say in her preface to this volume that the twenty authors to whom it is devoted are only representative of our short-story writers, and that the seventeen living writers were chosen on three counts: significance of work in time, or theme, or other respects ; weight or actual value of work ; and quantity of work, measured by the number of stories or story volumes. Of those not living, it seemed that Jack London, O. Henry, and Richard Harding Davis should not be omitted. With this explanation, Dr. Williams gives critical and biographical sketches of Alice Brown, James Branch Cabell, Dorothy Canfield, Robert W. Chambers, Irvin S. Cobb, James B. Connolly, Richard Harding Davis, Margaret Deland, Edna Ferber, Mary Wilkins Freeman, Hamlin Garland, O. Henry, Joseph Hergesheimer, Fannie Hurst, Jack London, Brander Matthews, Melville Davisson Post, Mary Roberts Rinehart, Booth Tarkington, and Edith Wharton.

THE LITERARY YEAR-BOOK — 1921. Edited by Mark Meredith. 608 pp. Flexible cloth. London : George Routledge & Sons ; New York : E. P. Dutton & Company. 1921.

Prepared primarily for English writers, this "Literary Year-Book" has much to make it valuable to writers in the United States. Its main feature is a Directory, with brief biographies of British and Colonial writers together with a few American authors publishing in England, which fills 300 pages of the book. This is followed by a list of pseudonyms and a similar directory of artists and illustrators, with an eight-page list showing who's who in Fleet street. The last two hundred pages of the book are devoted to matter helpful to writers, including a classified list of British periodicals, an alphabetical list of Canadian, Indian, and American periodicals, an alphabetical list of British publishers with a classified list showing their requirements, and alphabetical lists of the principal Colonial and American publishers, with lists of British booksellers, libraries, literary societies, and the London clubs. Besides, there are various articles useful to writers, including an extended treatise on "Law and Letters," discussing questions of copyrights, literary property, publishers' contracts, and literary agents, giving business advice that authors need.

THE BEST SHORT STORIES OF 1920. The Yearbook of the American Short Story. Edited by Edward J. O'Brien. 500 pp. Cloth. Boston : Small, Maynard, & Co. 1921.

This sixth annual volume giving the best American short stories of the preceding year is, like its predecessors, of great interest and value to writers. In common with all readers they will like to read the twenty stories that Mr. O'Brien has selected as the best published in more than seventy American periodicals, and for them as writers the book contains besides biographical and bibliographical material of special value. The Yearbook of the American Story, which occupies the last 125 pages of the volume, gives the addresses of more than fifty American magazines publishing short stories, a bibliographical roll of honor of American short stories, a roll of

honor of foreign short stories in American magazines, a critical summary of the best books of short stories of 1920, a list of volumes of short stories published in the year in the United States, England, and Ireland, an index of articles on the short story, an index of short stories in books, magazine averages, and an index of the short stories published in the magazines. Every short-story writer will be interested in the book.

ANTHOLOGY OF MAGAZINE VERSE FOR 1920. The Yearbook of American Poetry. Edited by William Stanley Braithwaite. 182 pp. Cloth. Boston: Small, Maynard, & Co. 1920.

Here is the new volume in the series of Mr. Braithwaite's annual reviews of American poetry, with an Anthology including some 125 of the best poems of the year, selected from the work of sixty or seventy American poets. The poems are interesting both for their own sake and as illustrations of modern tendencies in verse-writing, and the volume includes besides a Yearbook of American Poetry for 1920, with interesting material that is collected nowhere else. It includes an index of poets and of poems published in American magazines; a list of articles and reviews of poetry published during 1919-1920; a list of volumes of poems published during the year; a select list of books about poets and poetry; and an index of first lines of poems in the volume. An introduction treating of poetic inspiration and influence comprehensively expresses the character and quality of the poetic art in America today.

THE POETS OF THE FUTURE. A College Anthology for 1918-1920. Edited by Henry P. Schnittkind, Ph.D. 241 pp. Cloth. Boston: The Stratford Company. 1920.

This fourth volume of the annual college anthologies is interesting as promise rather than fulfilment, and suggests that if poets are born, they are also made, to a considerable extent, by the experiences of life. It is interesting to note the subjects of the verses in the book, largely descriptive of impressions of nature and the more obvious phases of life, with hardly any — as is natural — illustrating human experience, and only a few — which seems odd — even about love.

SOUTH SEA FOAM. By A. Safroni-Middleton. 350 pp. Cloth. New York: George H. Doran Company. 1920.

The romance of vagabond life in the South Sea Islands is presented picturesquely to the reader in this unusual travel book, giving the reminiscences of "a modern Don Quixote in the Southern Seas," who, following the ardent, adventurous spirit of youth, lived among the natives of the Polynesian islands. His descriptions of the primitive people and their lives, of lovely girls decked with flowers that enhance their charms, of the witchery of moonlight nights and the adventures of enterprising lovers who undertake to carry off fascinating maidens, are full of color, and will stir the fancy and hold the attention of the reader. The author's tales illustrating the quaint mythology of the islanders also are full of interest, in many cases striking examples of the poetry of primitive ideas. Altogether the book is a fascinating one, presenting a most attractive series of pictures of the romantic life of the South Seas.

BOOKS RECEIVED:

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER's readers.]

THE WRITERS' AND ARTISTS' YEARBOOK — 1921. Edited by G. E. Mitton. 201 pp. Cloth. London: A. & C. Black; New York: The Macmillan Company. 1921.

AMERICAN RED CROSS WORK AMONG THE FRENCH PEOPLE. By Fisher Ames, Jr. 178 pp. New York: The Macmillan Company. 1921.

THE DRIVE OF SAINT MIHIEL. Poem, by Harold P. Wilder. 24 pp. Paper. Somerville, Mass.: Harold P. Wilder, 235 School street. 1921.

THE VICTIM. By E. S. Goodhue, M. D. A poem first published in the Medical Pickwick. 9 pp. Paper. Honolulu: Star-Bulletin Press. 1920.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

SOME MARTINIQUE LETTERS OF LAFCADIO HEARN. With introductory note by Elizabeth Bisland. Harper's Magazine for March.

A VISIT TO JOHN BURROUGHS. Sadakichi Hartman. Century for March.

AMERICAN LITERATURE: NOW AND TO BE. — II. St. John Ervine. Century for March.

FROM "THE BOOK OF JACK LONDON." Charmian London. Century for March.

JAMES OLIVER CURWOOD AND HIS FAR NORTH. Ray Long. Bookman for February.

THE CHARM OF LOUISE IMOGEN GUINEY. Jessie B. Rittenhouse. Bookman for February.

THE WICKEDNESS OF BOOKS. Elinor Wylie. Bookman for February.

WHY IS A PRINT. Frank Weitenkampf. Bookman for February.

DISCIPLINING O. HENRY. William Johnston. The Sketch Book, in the Bookman for February.

AT HOME WITH H. G. WELLS. John Elliot. The Sketch Book, in Bookman for February.

POT SHOTS ON PARNASSUS. Keith Preston. The Sketch Book, in the Bookman for February.

MAX BEERHOLM. Bohun Lynch. Dial for February.

NEWSPAPERS AND ADVERTISERS. Dr. Frank Crane. Current Opinion for February.

SARA TEASDALE'S POEMS. Marguerite Wilkinson. Forum for February.

CONFESSIONS OF A PLAYWRIGHT ON PLAYMAKING (St. John Ervine). Current Opinion for February.

THE PICTURESQUE MOTIVE IN PHOTOGRAPHY. Edward R. Dickson. Photo-Era for February.

THE ART OF DEVELOPING PRINTS. Reprinted from the British Journal in the Photo-Era for February.

HOW CAN I MAKE MY CAMERA PAY? Photo-Era for February.

PUBLISHING FOR AN INDUSTRIAL AGE. — The story of McGraw-Hill Company, Inc. With portrait of J. H. McGraw. H. W. Dearing. American News Trade Journal for February.

LO! THE POOR COMPOSER. Frank Patterson. Musical Courier for February 17.

THE PASSING OF JAMES GIBBONS HUNEKER. With portrait. Musical Courier for February 17.

MAKING MISTAKES IN READING PROOF. Professor H. R. Crossland. Fourth Estate for January 29.

JAMES GIBBONS HUNEKER. With portrait. Fourth Estate for February 12.

THE LAW OF LIBEL AS APPLIED TO NEWSPAPERS. Extracts from the "History of the Law of Libel" in the Pacific Printer and Publisher. George D. Squires. Fourth Estate for February 19.

THE "GREAT" IN 1920'S LITERATURE. Literary Digest for January 29.

A CONVICT CORRECTS A NOVELIST (Basil King). Literary Digest for January 29.

THE NEW "MOON-CALF" SCHOOL. Literary Digest for February 12.

WALT MASON REVEALS THE SEAMY SIDE OF OPTIMISM. Literary Digest for February 19.

CARL SPITTELER. With portrait. Literary Digest for February 26.

NEWS AND NOTES.

The Ohio State University will award a Journalism Honor medal at the commencement exercises next June, and the medal will be awarded annually hereafter. Robert F. Wolfe, of the Columbus Journal, gave $1,000 as a fund for the medal last year.

"The Passionate Spectator," by Jane Burr (Thomas Seltzer, Inc.) was rejected by nearly every publisher in New York on account of its unconventional attitude toward marriage. Miss Burr then went to England and sent the manuscript to Duckworth & Co., who accepted the novel and contracted for three more.

Establishment of a school of industrial journalism has been decided upon by the New York Business Publishers' Association, which will finance the project. Instruction will be given in all branches, including editorial, business and service, under a competent faculty. The association, which is composed of the publishers of the business papers of New York City, has adopted a tentative curriculum. A committee headed by Horace M. Swetland, president of the United Publishers' Corporation, is in charge.

Mrs. G. M. Trevelyan has undertaken to write a memoir of her mother, Mrs. Humphry Ward, and would be grateful if Mrs. Ward's old friends would entrust her with any letters of interest from her hand. They should be addressed to Mrs. Trevelyan, Pen Rose, Berkhamsted, England, and will be promptly acknowledged and returned as soon as possible.

The Houghton Mifflin Company publishes "Scenario Writing Today," by Grace Lytton, the daughter of Florence Hull Winterburn, and herself a successful scenario writer.

"The American Novel," by Carl Van Doren, managing editor of the Cambridge History of American Literature, published by the Macmillan Company, is a history of the American novel from the colonial period to the present day.

E. P. Dutton & Co. are the American publishers of "The Diary of a Journalist," by Sir Henry Lucy, published in London by John Murray.

"Aspects of Literature," by J. Middleton Murry (Alfred A. Knopf), consists of criticisms of the theory and practice of literature, with specific comment on the work of Thomas Hardy, Keats, Roussard, Anatole France, Coleridge, Rousseau, and Samuel Butler.

"Emerson — How to Know Him," by Samuel McChord Crothers, and "Poe — How to Know Him," by C. Alphonso Smith, are published by the Bobbs-Merrill Company.

"Cash from Your Camera," edited by Frank R. Fraprie (Boston: American Photographic Publishing Co.), tells how to make a camera profitable and where to sell photographs.

"Essays on Modern Dramatists," by Professor William Lyon Phelps, has just been published by the Macmillan Company.

"Life and Letters," by J. C. Squire (George H. Doran Co.), is a collection of essays on aspects and personalities in literature, with studies of John Keats, Samuel Johnson, Jane Austen, Joseph Conrad, and other writers.

"How to Write an Essay," by W. T. Webb (E. P. Dutton & Co.), is an exposition of the subject, with simple essays and subjects for essays.

"Pen Drawing and Pen Draughtsmen, Their Work and Their Methods," a study of the art today, with technical suggestions, by Joseph Pennell, is published by the Macmillan Company.

"The Writer's Art," by those who have practised it, edited and arranged by Rollo Walter Brown (Cambridge: Harvard University Press), illustrates the art of writing by selections from the work of William Hazlitt, Frank Norris, Henry James, Joseph Conrad, Guy de Maupassant, Sir Arthur Quiller-Couch, William Makepeace Thackeray, Edgar Allan Poe, Herbert Spencer, and George Henry Lewes.

"Authors and I," by C. Lewis Hind (John Lane Co.), gives pen portraits of Gabriele d'Annunzio, J. M. Barrie, Gilbert Chesterton, John Galsworthy, Henry James, Rudyard Kipling, George Meredith, Thomas Hardy, Edith Wharton, Walt Whitman, Joseph Conrad, W. J. Locke, "O. Henry," William Dean Howells, and others.

The Oxford University Press publishes "Modern Punctuation; Its Utilities and Conventions," by George Summey, Jr., associate professor of English in the North Carolina State College.

"The Art of Letters," by Robert Lynd, literary editor of the London Daily News (Charles Scribner's Sons), is a collection of literary essays and criticisms on Horace Walpole, Pepys, Shelley, Coleridge, Meredith, Oscar Wilde, and other writers, with discussions on "The Labor of Authorship," "The Theory of Poetry," and "The Critic as Destroyer."

Henry Holt & Co. will soon publish a "Biography of Victor Hugo," by Marie Duclaux, and a study of "Women in the Life of Balzac," by Juanita H. Floyd.

"Books in Manuscript," by Falconer Madan (E. P. Dutton & Co.), is a second edition, revised, of a work first published in 1893, and contains a record of the early progress of book-writing, illuminating, cataloguing, and other phases. It is illustrated from old plates.

The Macmillan Company have just published "Poetic Origins and the Ballad," by Louise Pound, who is Professor of English in the University of Nebraska.

The new editor of the Bookman is John Chipman Farrar, a Yale graduate of the class of 1918, and a contributor to the New York Sunday World Magazine and the New York Evening Post. Mr. Farrar is author of "Forgotten Shrines," a book of verse recently published by the Yale University Press.

The London Athenaeum has been absorbed by the Nation (weekly), edited by H. W. Massingham.

By the retirement of Will D. Howe, the firm of Harcourt, Brace, & Howe (New York) becomes Harcourt, Brace, & Co.

The Bodleian for January is dedicated to Anatole France and contains appreciations of that author by Robert Blatchford, Frances Rumsey, Lafcadio Hearn, W. J. Locke, Ed. Garnett, W. L. Courtney, and others. The Bodleian is published by John Lane, Vigo street, W., London, who will send a copy on request.

Barrett Wendell died in Boston February 8, aged sixty-five.

James Gibbons Huneker died in New York February 9, aged sixty-one.

Dr. Benjamin B. Warfield died at Princeton, N. J., February 16, aged sixty-nine.

John Habberton died at Glen Ridge, N. J., February 25, aged seventy-nine.

Joseph M. Stoddart died at Elkins Park, Penn., February 25, aged seventy-five.

Sir Frederick Wedmore died at Seven Oaks, County of Kent, England, February 25, aged seventy-six.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

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LOOKING FOR THE FLAWS IN MANUSCRIPTS.

The oft-repeated advice never to get discouraged and to send out in the noon mail the manuscript that has been returned in the morning's post is all very well in its place, but years of experience on an editorial desk, supplementing efforts to win favor with my own compositions, has taught me a very important thing, and that is to look for the flaws in the "home again" story.

Nine times out of ten, when a really good and well-got-together article or story is returned it is because of some glaring, oftentimes senseless, misstatement that if the manuscript were published would "queer" the editor with his reading public. Most of these blunders are due to the carelessness of writers, who will not take the time necessary to verify the statements that they make, trusting to luck that even the eagle eye of the editor will not be quick enough to discern the fact that they are without real knowledge of the subject of which they write. Others carried away by their imagination and their plot forge ahead without any thought as to reality or the criticism of the reading public.

It goes without saying that you cannot write an accurate business story unless you are familiar with the business of which you speak, neither can you use scientific statements in a tale unless you know, or verify them by the accurate knowledge of an expert on the particular line of which you are treating. Descriptive travel stories must be written from actual observation, not from hearsay, and you cannot make in writing fiction erroneous statements about localities, nature subjects, laws, medicines, etc., and find a market of ready acceptance for your output. These are among the flaws that mar the most brilliant work.

So, when the manuscript you sent away with high hopes returns — the one you really believe is good — don't waste your breath and your time saying unkind things about the editorial judgment, for the editor already knows the opinions of those to whom he has extended the favor of a rejection slip, but get busy and look for the flaws in your story. Take your manuscript and go over it paragraph by paragraph, reading carefully and as much from the editor's point of view as you can. If you can find no fault with the subject, the plot, the construction, or the grammar, then look for the fatal flaws — the flaws that so condemn your work that no self-respecting editor could possibly lay himself open to the

criticism of his readers by accepting your contribution, no matter how original it may be.

For instance, a remarkably good article was once handed me for reading that might have been accepted for our publication, were it not for the fact that the writer, who came out rather strong on picturesque scenic descriptions, insisted upon making passing references to the firmament and placing therein, to "twinkle merrily" in a July sky, several of the winter stars. More than this, he had laid the scene of the story in a State that is mostly plains, and then had calmly taken his hero out for a little stroll to meet the suffering heroine, who had been lost, in a miner's deserted cabin at the foot of a mountain. The editor, being well acquainted with the section of the country described, knew well that the aforesaid beautiful heroine could n't possibly have walked to the mountains from her home in less than a week, nor could the hero have gone for an evening stroll and found her. Neither could the two have found a miner's cabin anywhere in that locality. This was why an otherwise clever story was returned.

The elopement situation in another fairly good story was the flaw that forbade even considering it, for the young couple arrived by midnight train from the East in a small hamlet of the middle West and aided by a friendly hack driver found an old parson who was aroused from his sleep to officiate. The hack driver and the parson's old housekeeper were the witnesses to a marriage celebrated fifteen minutes after the arrival of the couple in a strange place — and this, too, in a State where the law positively requires a marriage license. The writer evidently was weak on State laws.

Another similar story with a clever plot woven around two men and a woman was just as absurd, for the author married his heroine, a divorcee of one day, to the hero, and this with the place of the story laid in Illinois — a State whose laws require all divorced persons to wait a year before marrying again, unless married to each other. If either were married to another within that time, the marriage would be illegal. Another flaw appeared in the story of a hurry-up wedding in New York city, where the bridegroom, tired of the shilly-shallying of his sweetheart, appeared one evening with a preacher on his arm and a marriage license in his pocket as a sort of surprise party to the girl, who, of course, capitulated. Very pretty ; but in New York, to comply with the statutes, both of the contracting parties must appear together to obtain a license to wed.

Some years ago I wrote a story around the assistant postmaster of a great city, an elderly man who with his venerable appearance, chubby figure and white beard, was the personification of Santa Claus, and in reply to a letter from a poor and crippled child, I had him take from the shelves a package that had lain unclaimed in the office since the Christmas before, a package holding a wonderful French doll, and send it to the poor child. When the story came back I looked it over and over, but could not discover the trouble until it dawned upon me that the flagrant error regarding that doll was the flaw that had brought me the hated rejection slip. Unclaimed packages must be sent, like unclaimed letters, to the Dead Letter office, and are not to be given out at the discretion of postmasters.

Flaws in tales often have to do with localities, and unless you have actual knowledge of the place where your story is laid, stick to the one you do know, your home town or State, and risk no flaws by wandering off into unknown lands. Be careful, too, of your nature stories. The reading public is wiser than you think, and, quick to catch the absurdities in your story, will find time to communicate with the editor and voice its disapproval.

Descriptive flaws are funny, too. Not long ago a writer of such reputation that magazine editors clamor for his stuff created a heroine of the airy, fairy Lillian type, a lovely diminutive creature of the pocket-edition style, who won all masculine hearts, and then toward the end of the story, in taking her out of a situation requiring some bravery, he speaks of her "capable hands" — "her large, strong, and sinewy hands that held the rope." Think of a tiny mite of an ultra-refined woman having hands like a hod carrier's!

And so, when your manuscripts come back, take time before sending them out again from the pleasant and safe confines of your desk into the cold world of editorial censure to look

carefully for the flaws that mar their otherwise charming complexions. If you find no flaws, and no grammatical errors, and no faulty construction, consider again the plot. Is it fresh, is it substantial, is it sane? Has it been worked out in the most effective way? Has it plenty of action, or is it tiresome in descriptive?

Having answered these questions to your satisfaction, you are then ready to take the advice of the many and try again. And here rises another point for the consideration of the young writer — the exact classification of your story. The style and policy of every publication is just a little bit different from that of others, and what one magazine will accept another will immediately reject, not from lack of merit as the editors courteously tell you in their rejection slips, but from lack of adaptability to its particular needs. I have in mind one writer who sent a corking good sporting story to a well known religious magazine, which bears a secular name, while a young woman sent one of her first efforts, a religious story, to a breezy short-story magazine. From this it is seen that there is, after all, something "in a name," and it behooves the young writer to study the various magazines and the type of story each one publishes. In this way you will be able to determine more accurately where your story is apt to fill a need and find a home. Do not fire at random, choosing a magazine because you like its name, and then hope to sell your manuscript, for this will only bring you disappointment and a loss of many perfectly good stamps of the realm. Rather consult carefully "The Writer's Directory of Periodicals" and the "Manuscript Market" department, and your own magazine files. With such information at hand, if you are persistent and your manuscript is good, you will "land" your story somewhere; perhaps not where you first determined, but somewhere where the editor gladly will sign his name to an acceptance slip.

CHICAGO, Ill. *Addie Farrar.*

DEMAND FOR DOMESTIC SCIENCE WRITERS.

Experience as one of the publicity women for a great food agency has acquainted me with the demand for articles on domestic science and home management, which has opened a comparatively new field for women writers. Every woman's magazine now has a household economics or food department. Whole magazines are devoted to the subject, and even daily papers have a home management department, along with, or taking the place of, the society gossip columns. Advertising agencies and national food advertisers employ special food experts as copy writers. Grocers trade journals, hotel journals, soft drink journals, trade magazines dealing with the problems of food, their preparation, and service, welcome material written by those who have practical and scientific knowledge. Women writing for these journals are not in all cases technical food experts. They may be the products of practical experience, who have acquired some scientific information, since knowledge of vitamines and calories seems indispensable for this kind of writing.

And publishers are only too glad to get this material written in readable style. So I say to women writers, who cannot always sell their stories: "Learn to keep house practically and efficiently, study Domestic Science, take some courses in it, if you can, and — see if you don't get more checks than rejection slips." And to Domestic Science girls I say: "Take some courses in English, read and study to improve your style, learn to write in a clear, undecorated, and effective way just about baking bread, arranging the kitchen, and planning a household budget, and you will find that when you have technical and practical knowledge, combined with the ability to write so that you can reach the people, you are just what editors and advertisers all over the country are looking for." *Muriel C. King.*

MARKESAN, Wisconsin.

THE WRITER.

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MARGARET GORDON, . . . EDITOR.

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*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

Editors particularly will enjoy reading this naive letter, received by the poetry editor of a big city newspaper: —

> Dear Sir — I am a new writer who has been studying a few years, and have a few poems I desire to sell for publication.
>
> I have decided not to sell anything less than fifty dollars, preferring to keep my work up to that standard.
>
> Therefore I am enclosing a poem as a business proposition to you for the above sum. If it cannot sell itself, will you kindly return same to the author as soon as possible, so that I can solicit another publisher's favor?

The poem sent with the letter may appeal to the editor of some one of the magazines, for the newspaper editor who received it says he has read it through carefully eight times and has n't the least idea what it is all about.

* * *

The importance of having a definite contract, duly signed by both parties, in writing songs for theatrical production, as well as for other writing, is shown in the loss of Con Conrad's suit in Boston against the Buckeye Productions, Inc., for songs and music written for "Broadway Brevities." The report of the hearing is as follows: —

> After a hearing before Judge Wait in the equity motion session of the Suffolk Superior Court on the facts contained in the report of a master in the equity proceedings between Con Conrad, song writer, and the Buckeye Productions, Inc., producers of "Broadway Brevities," the petition was dismissed. The bill sought an accounting for profits under an alleged contract to write the words and music used in the show.
>
> Conrad claimed he was engaged to write the lyrics and music for the show at one and one-half per cent. of the gross receipts. He said that he originally told the producers that he would charge "the usual," which, in theatrical parlance, means two per cent. of the gross receipts, but later modified it by one-half per cent., because all of the songs used in the show were not his work.
>
> Conrad, while a song writer of fifteen years' standing, according to the master, was not qualified to use the trade significance of the phrase "the usual," because he was not an expert in writing "production numbers," which are specially written songs for a particular show.
>
> Allen K. Foster, stage director with the show, said that the agreement was that Conrad was to write the music and lyrics, but was not to receive any remuneration, as the production was not in shape to pay him anything. Foster claimed that he told Conrad that all he could offer him in lieu of money was such advertising as a song writer would get from a successful musical revue and stated that, if the show was successful, there would be a demand for his songs which would be "turned loose," (a trade expression for allowing music publishers to publish the music and give royalites to the writer) and he would derive a revenue in that way.
>
> The suit discloses that when "Broadway Brevities" was originally produced, it was not st

cessful and that, while it was being performed in New York, the players were rehearsing a revision of the show after the regular performance. It was for this new version that Conrad was called upon to write the music.

Conrad claimed that the production was earning gross receipts of $18,000 weekly and, as he was not receiving his royalties to which he claimed he was entitled, he asked the court to name a receiver to take charge of the receipts pending a disposition of his case and also to enjoin the management from permitting the properties of the show to be removed from the jurisdiction of the Massachusetts court until his claim was established.

The master finds that there was no agreement for the one and one-half per cent. royalty.

Such a controversy would be impossible with a proper contract.

* * *

This advertisement for a writer, published in the Brooklyn Eagle, with its encouraging "no experience necessary," is apparently a call for one of those writers who are born, not made : —

WRITER—All-year-round position, with a splendid opportunity for advancement, is open in the Butterick Publishing Company for a young woman measuring 36 bust ; no previous experience. Apply by letter.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

I am greatly pleased to be able to answer the query of "G. R. F." relative to "Wallace P. Stanley," author of "Down the Bay," and "One Week Afloat." "Wallace P. Stanley" is the pen-name of Henry N. Cady, who is well known throughout the country as a marine artist of remarkable ability, and also as a portrait painter of great merit. Mr. Cady lives in Warren, R. I., his postoffice address being Box 782.

WARREN, R. I. *Virginia Baker.*

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Mrs. J. Stark, of Bonner Springs, Kansas, at a recent hearing on censorship of moving pictures, said : —

"The worst picture I ever saw was in Kansas City, Mo. It was written by a Kansas author and was called 'In the Heart of a Fool.'"

William Allen White, who wrote the book, saw her statement and sent her the following letter :—

My dear Mrs. Stark : I noticed in the newspapers that you said my picture "In the Heart of a Fool" was the worst picture you ever saw. I quite agree with you. I had nothing to do with the filming of it. I wrote a book which had an entirely different story. I sold the "movie" right of the book to the outfit that made the picture. Under the court decision, when I sell the "movie" right, I sell the right to change the plot. They changed the plot and made it a nasty sex thing, and I am just as much ashamed of it as you can be, but I have no rights in the courts. I thank you very much for your frankness in the matter. Sincerely yours,

W. A. WHITE.

The difference between poetry and verse? Poetry is the language of the soul. Ruskin says : "Poetry is the imaginative representation through the medium of language of true grounds for noble emotions." External features, such as meter, may be overlooked. Meter is not essential to true poetry. Almost any one can write verse, but we have very little poetry. Too many verse-writers are trying to be poets, instead of leaving the writing of real poetry to those who are inspired. Of course, it is pleasing to think you are a poet, but if you have n't the divine gift, it is better to seek some other line of endeavor and thus be one less misfit in the world.

BUFFALO, N. Y. *Solomon Frank.*

I should like to thank "Publisher's Reader" for his article in the February Writer. It gives me my first real insight into what is meant commercially by "thinness" and "point."

As an amateur I am not able to get wholly outside myself to view my work as a stranger would. This writer says, a situ-

ation may be very interesting to the author—well, it *is* very interesting to the author, and that is what sets him to writing. Without overgrown egotism, he probably would not write at all, for actually to type and send one's own thoughts to a perfect stranger, expecting him to find them worth *paying for,* is a bit of audacity we seldom look in the face.

I have sent out fat and lovely offspring only to have them come back marked "Thin," nor could I see wherein they differed from more successful venturings. Thinness seems to be in this new light like hanging clothes on a pole instead of on a living being, and then saying to the editor: "See what I have created!" It is the rag-doll, mud-pie stage of authorship.

In this new understanding, I see that the "point" is not the joke, or the story, but what the story leaves behind it in passing. Incidents in themselves — how plain it is when you catch the idea — leave nothing behind. They must have reason for being told — the modifications of the individual through them must be plain and *worthwhile.* So seldom they *are* worthwhile — from the point of view of the Reader.

That is one difference between the hack writer and the genius. The former has to learn these things, but the latter has a sixth sense that knows — an urge to utter some living thought upon which he drapes his incidents, as garments. *A. Borden Stevens.*

NEWPORT, R. I.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Glenn Frank will be the editor of the Century (New York) beginning with the May issue, when the reading pages of the magazine will be increased to 160 each month. The publishers of the Century announce that the magazine's first editor, Josiah G. Holland, and its first publisher, Roswell Smith, conceived the Century as a magazine that should do two things: first, to present the best of American letters in story, essay, and verse, and, second, give stimulation, interpretation, and leadership to American life in article and editorial, and that its present program purposes only a fresh effort toward excellence in this achievement. The magazine, they say, will, "as before, print fiction, both serials and short stories; essays from the most vital minds and practised pens here and abroad; the best poetry available from the old and the new schools; articles of a comprehensive and informative sort dealing with the insistent issues of domestic and foreign politics, business, labor, religion, education: in short, the whole round of political, social, and economic life; articles of a provocative character that start things in the reader's mind; and an editorial department that will be marked by freedom and liberality of opinion. Always the magazine will regard the discovery and sponsoring of new writers as one of its highest duties and most pleasant privileges."

The Bookman (New York) always wants gossip and personality sketches of writers, short stories, and short essays in literary subjects. John Farrar is now the editor of the Bookman.

The Open Road (Boston) occasionally buys a travel article, especially if it concerns some little visited part of the world and is enlivened by many incidents and accompanied by good photographs. The magazine uses no juvenile material, but is in the market for short fiction of a type calculated to interest men and young men. Stories should be clean, well told, and up-to-date, but the range is wide, and there is no restriction as to length.

The Farm Journal (Philadelphia) is not in the market at present for manuscripts of any kind, excepting those dealing with practical agriculture.

Country Life (Garden City, N. Y.) has no present manuscript needs, but the editors are always anxious to secure good articles on outdoor living, especially if accompanied by good photographs.

The chief manuscript need of Good Housekeeping (New York) at the present time is

that perennial one — the need of good short stories ; stories of about 5,000 words. Mr. Bigelow, the editor, emphasizes the length, because he finds so many writers now are sending in novelettes as short stories. He adds that the type of story may be anything that is worthy of going into a home of culture and refinement, and says that although the name of the magazine is Good Housekeeping he does not feel that its fiction should be of the housekeeping type. On the other hand, he does think that it should be the best there is to be had.

House and Garden (New York) has sufficient manuscripts on hand for the next six months, and accordingly is not in the market for any material whatsoever.

Farm and Home (Springfield, Mass.) is receiving all the manuscripts that can be used at present.

The Christian Herald (New York) is most in need now of some good short stories, not exceeding 4,000 words, with a background of wholesome American family life. The magazine is not partial to dialect stories, and has been pretty well supplied with fiction of the farm type. It does want stories making use of the normal American boy and girl, or the normal American man or woman, and the editors are always looking, too, for any new ideas on Community work, social service, and forward-looking movements, as well as good snappy personality sketches of people who have done things.

The Missouri Ruralist (St. Louis) has no manuscript needs at present.

The Freeman (New York) is open to offers of manuscripts dealing with politics, economics, sociology, science, literature, and the arts, and is also interested in fiction or imaginative writing, if brief and of high quality.

John Martin's Book (New York) wants some short articles on " things to do " for small children — simple games, things to make, et cetera. No " cut-outs " are wanted, as the magazine is well supplied for a long time to come. The magazine is not in the market for anything else, excepting possibly timely material for Christmas, Thanksgiving, and other special days.

The American Sunday-School Union (Philadelphia) desires contributed articles for its three publications as follows : —

For the Sunday-School World, its monthly magazine for Sunday-school workers, articles based on actual experience, concisely treating different phases of Sunday-school work, particularly in the rural districts and small schools, accompanied by photographs where suitable ; accounts of new forms of Sunday-school activity, new solutions of old problems, the school's influence on the community life. Such articles may contain from 300 to 1,500 words, and are paid for within a month of acceptance, at rates varying from $4 to $8 a thousand words.

For the Young People's Paper, stories and articles adapted to interest and benefit young people from twelve to twenty. Stories should be of from 1,500 to 2,000 words, and should carry a wholesome lesson, not by formal preaching or moral, but by conveying inspiration to the finer traits of well-rounded character. Instructive articles of subjects from nature, biography, invention, etc., accompanied by photographs, are also acceptable. A few short serials are acceptable from time to time, and special stories centring on any of the seasonable holidays, as well as the national holidays, are always desired. Payment is made within a month, at about $4 a thousand words.

For the Picture World, shortened stories, of from 400 to 800 words, adapted to children under twelve, also verses with accompanied photographs or drawings. Payment is made at the rate of $3 or $4 a thousand words and $3.50 to $5 for drawings.

For all these publications, while the style should be bright, there should be a genuine moral or religious purpose.

The Delineator (New York) has fiction to supply its needs for a long time to come, but the editor is always glad to read short stories, especially those of from 3,000 to 4,500 words, and he adds that there is never an

oversupply in the Delineator office of very short love stories. He is also glad to examine poetry.

The Michigan Business Farmer (Mt. Clemens, Mich.) is not in the market for manuscripts at present.

Aladdin's Weekly (Bay City, Michigan) has such an accumulation of manuscripts on hand that the editor is accepting but few of the very best of those submitted to him. He thinks, however, that the housing shortage theme, which is of national interest, as it is estimated that this condition is responsible for the discomfort of fifteen million people, is a subject that offers unlimited opportunity for interesting material.

The Wellspring (Boston) wants boys' material — articles and stories that touch boys' interest — and some short paragraphs with an inspirational touch, but without the savor of preaching.

The Tatler (New York) is in the market for short humorous material.

The Weekly Church Bulletin (111 North Charles street, Baltimore) is desirous of obtaining stories of about 3,000 words. The stories need not be of a religious character, but they must be clean in every respect.

The Religious Telescope (Dayton, Ohio) is well supplied with manuscripts, but will consider a few short stories.

The Dearborn Independent (Dearborn, Michigan) has a staff of writers who supply most of its demands, and a number of writers who cover assignments, and the paper's permanent and series features are so many and its space so limited that its needs are few; but the editors are always glad to consider manuscripts having to do with information of general interest, interestingly developed, and illustrated with appropriate photographs, if possible. Personality matter is also available, if sufficiently interesting and worth while.

Dorrance & Company (Philadelphia) announce that they do not want "little" books. They say that the market seems flooded with brief manuscripts, and the better they are the shorter they seem to grow, while the poor stuff is always long enough. They think that many contemporary word-artists are seriously erring along this very line. What Dorrance & Company do want is the strong, gripping, full-length, 100,000-word novel — of the Winston Churchill school rather than certain others.

The Penn Publishing Company (Philadelphia) is in the market for practically any kind of manuscripts that are clean, worth while, and have commercial possibilities.

Sir Philip Gibbs, who recently became the editor of the London Review of Reviews, says that it is part of his policy to add to the present features of the Review by devoting more space to original articles, exploiting the whole field of contemporary thought and enterprise. No countenance will be given to revolutionary doctrines, but the League of Nations will be whole-heartedly supported. "It is our object," says Sir Philip, "to link ourselves with all the big movements for the welfare of humanity in general, such as the leagues of youth and other non-political organizations. My aim is to organize youth and to impress the ideals of youth in the work of world reconstruction."

Thomas B. Felder, receiver for the Leslie-Judge Publishing Company, announces that Leslie's Weekly and Judge will continue to be published weekly, while Film Fun is to appear monthly.

Beginning with the May issue, Hearst's Magazine will change its title to Hearst's International Magazine (New York).

The Black Cat has passed into the editorial control of William R. Kane, Highland Falls, N. Y.

The Measure is a new magazine devoted to poetry, with an editorial staff of nine members, who serve voluntarily, one of them acting as editor for three months. Maxwell Anderson is the editor for the March, April, and May numbers, with Louise Townsend Nicholl as

assistant editor. The magazine, which is said to pay for verse, is published at 4 Christopher street, New York, and Mr. Anderson, in speaking of it, says : "This is not, at any rate, an age favorable to great poetry. It remains an age favorable to poetry, to lightly motived lyrics and superficial sketches, rather than to the impassioned utterance that endures. Contemporary prophecy, what there is of it, is spoken in asides, in hints and falterings. In no previous age have fundamentals been questioned as they are questioned now. The Measure, then, is a hope against hope, a venture in the face of despair, a fiddling while Rome burns. We are no more certain of the value of fiddling than you are, but we know no other activity so satisfactory."

The Amateur, 217 Astoria Building, St. Paul, Minn., is a new monthly magazine devoted to the interests of amateur photographers, especially those residing in the Northwest. Manuscripts on photographic subjects are desired, and will be promptly read and reported upon, if accompanied by self-addressed and stamped envelope.

The International Collector, 217 Astoria Building, St. Paul, Minn., is a new journal devoted to the interest of collectors of everything, everywhere. It will contain articles on stamps, coins, paper money, postal cards, view cards, Indian relics, autographs, antique furniture, old firearms, rare books, manuscripts, first editions, old prints, engravings, book plates, war relics, medals, porcelain, pottery, glassware, silver, powder horns, gems, and natural history specimens. Correspondence is solicited with writers on these subjects, especially from collector-writers in foreign countries.

The Ridgway Company announces the appointment of Sewell Haggard as editor of Everybody's Magazine, to succeed Virginia Roderick, who has resigned to become editor of the Woman Citizen, in place of Rose Young, who has retired on account of ill health.

Dodd, Mead, & Company announce that they have extended to June 1 the closing date of their $500 prize offer for a story for girls of from nine to fifteen.

Poetry (Chicago) again offers two annual prizes for the best work printed in the magazine in the twelve numbers ending with that for September : For the eighth time the Helen Haire Levinson prize of $200 for a poem or group of poems by a citizen of the United States ; and for the seventh time the prize of $100 for a poem or group of poems by any author, without distinction of nationality — both to be awarded, as usual, next November.

The editor of the Little Story Magazine (Philadelphia) announces a prize of $5 to be given each month for the best criticism, of less than 200 words, of what the writer believes to be the most distinctive story in the current issue of the magazine.

The Jewish Publication Society of America offers a prize of $1,000 for the best essay on "Contributions of Jews to Hygiene." The competition is open to members of the faculties and students of the Jewish Theological Seminary of America, the Hebrew Union College, the Dropsie College for Hebrew and Cognate Learning, and members of faculties and graduate students of universities in the United States. Professional schools and institutions of research, including hospital, municipal, state, and federal laboratories, are considered as graduate schools of universities. The essay must be an original work, thorough, popular in presentation, and expressed in good English. It should not contain more than 60,000 nor less than 40,000 words. Manuscripts should be sent to the office of the Society, 1201 North Broad street, Philadelphia, and be marked, "For the Prize Competition Department." Each should be accompanied by a sealed envelope, giving the assumed name, and the real name and address of the competitor. The competition will close November 1, 1922, and the winning essay will be published by the Society, which will acquire all rights to it under the terms of the award.

Physical Culture (New York) offers prizes of $500, $250, $150, and $100 for the best letters on "My Greatest Problem —

How I Solved It." The contest will close September 1, and the winning letters will be published in the January issue of the magazine. Regular rates will be paid for all letters not winning prizes which are accepted. Manuscripts should be addressed to The Contest Editor, Physical Culture Magazine, 119 West Fortieth street, New York. The same magazine is offering prizes of $100 each for the portrait of the most beautiful man and of the most beautiful woman, from the physical-culture point of view, contest closing May 1.

The American Humane Association, Albany, N. Y., offers prizes of $280 for the best posters teaching the need of kindness to both animals and children, in four classes. Classes I, II, and III are for pupils in schools, but Class IV is for art students and persons of any age. Three prizes of $25, $15, and $10 will be given in each class, and in addition there are seven special prizes open to all classes : Twenty-five dollars given by the American Society for the Prevention of Cruelty to Animals, New York, for the best poster from the point of view of publicity for societies for the prevention of cruelty to animals ; ten dollars and five dollars given by the Pennsylvania Society for the Prevention of Cruelty to Animals, Philadelphia, for the best poster showing the value of blanketing horses in winter ; and ten dollars in each class for the most appealing arrangement of words "Be Kind to Animals," given by H. F. Lewith, Charleston, S. C. The contest will close May 1.

The National Federation of Music Clubs has awarded the Carrie Jacobs Bond prize of $5,000 for the best setting of the oratorio, "The Apocalypse," to Paolo Gallico, of New York ; the prize of $100 for a violin solo, offered by the Chicago Musicians Club of Women, to Irénée Bergé of New York ; the prize of $100 for an organ solo, offered by the St. Cecilia Society of Grand Rapids, to William Middelschulte, of Evanston, Ill. ; the prize of $100 for a cello solo, offered by the St. Cecilia Society of Grand Rapids, to Lloyd Loar, of Kalamazoo, Mich. ; the prize of $100 for a song, offered by Mrs. J. R. Custer, of Chicago, to Mrs. Bessie M. Whiteley, of Brooklyn. The prize for a chorus for unchanged children's voices, offered by Mrs. Frances Elliott Clark, of Philadelphia, was not awarded, and the offer is continued for the next biennial in 1923.

The Harry Harkness Flagler prize of $1,000 for the best symphonic composition has been awarded to Louis Gruenberg, of New York. The second prize of $500 was awarded to Karl McKinley, of Hartford, Conn.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000 ; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a $500-medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of Joseph Pulitzer. Particulars in April, 1920, **WRITER.**

Prize of $500 offered by Dodd, Mead & Co., for a story for girls from nine to fifteen. Contest to close June 1. Particulars in November WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close Oct. 1. Manuscripts should be sent to W. V. Bingham, Carnegie Institute of Technology, Pittsburgh, Penn. Particulars in December WRITER.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1921. Particulars in August WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on **"Tolerance in Economics, Religion, and Politics."** Particulars in February, 1920 **WRITER.**

The Rose Mary Crawshaw Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Indiana Song Contest prizes — $100 for the best art song ; $50 for the second best art song ; $100 for the best ballad ; and $50 for the second best ballad —

contest closing May 1. Particulars in March WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Boston Evening Record $1,000 prize offer for scenarios for the Houdini Picture Corporation. Particulars in March WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April 1920, WRITER.

Prize of $50 offered each month by the Touchstone (New York) for the best poem or group of poems submitted anonymously. Particulars in February WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April, 1920, WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

WRITERS OF THE DAY.

Charles Chadwick, who wrote the story, "The Man with the Diamond in His Head," printed in Everybody's for March, was born in Brooklyn, and is a graduate of Yale University and of the New York Law School. He is a member of both the New York and Connecticut bars, and practised law in New York, where he was an assistant of William Travers Jerome from 1902 to 1906. From 1909 to 1910 he was Assistant Corporation Counsel to the city of New York. His first story, a football yarn, was written on scraps of paper and kept in saddle bags during a trip through the mountains of Northern Mexico, states of Chihuahua and Sonora, where he was prospecting with a pack train. Six months later, on his return to New York, he sent the story to the Century, where it was accepted. While Mr. Chadwick was practising law, he wrote occasional stories under the pen name of "Daniel Steele," and other pen names. During the last year he has had stories published under his own name in the Ladies' Home Journal, the Popular Magazine, Smith's Magazine, and the Delineator.

John I. Cochrane, whose novel, "Sled Wheeler and the Diamond Ranch," Adventure published in its issue for March 18, is a physician in Dorset, Vermont, where he lives on the farm on which he was born and which was cleared and has been occupied by his forebears for five generations. Dr. Cochrane is an A.B. of Harvard and an M.D. of the University of Virginia. He married a Virginia girl and settled in Vermont. He never tried to sell any manuscripts until, at the instance of Dorothy Canfield Fisher, he sent to Everybody's Magazine a sketch of his experiences as prison physician on Blackwell's Island. John O'Hara Cosgrave sent it back with the comment that it was not too bad to publish, but "too good to be wasted in that way," as there was material in it for "half a dozen corking short stories," or that it might be developed around a central theme into a book. Mr. Cosgrave recommended the short-story route as the more direct to ready cash, and asked for first chance at the stories when written. He accepted the first three stories as fast as offered. Then Adventure was published, and three of Dr. Cochrane's stories, as he says "stuck together without glue or sizing," furnished the novelette-length attraction in the first issue. Since then all of the doctor's stories have been published in Adventure, with the exception of one which he has just sold, but which is not yet published. The bulk of his stories deal with Sled Wheeler, but when Everybody's Magazine offered a prize for the best ending of O. Henry's unfinished story, "The Unprofitable Servant," and some

six hundred manuscripts were submitted, the prize was won by Dr. Cochrane.

Fred O. Copeland, whose story "Dude-Puncher Steve," appeared in Scribner's for March, obtained his first impressions in Kansas City, Mo., and Kansas City, Kansas, where he attended both private and public schools. Later he attended similar institutions in Massachusetts and Vermont. He also attended McGill University in Montreal, and holds a degree from Dartmouth College. All of his stories and articles have been written at Randolph, Vermont, where, although he has received many rejection slips, he has managed to average a story or article sold every month during a period of seven years. His work has appeared in Forest and Stream, Field and Stream, Outer's Book-Recreation, Outing, Outdoor Life, Rod and Gun (Canada), the Sportsmen's Review, the New York Times Sunday Magazine, the New York Evening Post Sunday Magazine, the New York Morning Telegraph Sunday Magazine, Travel, the Black Cat, the Western Story Magazine, the Youth's Companion, St. Nicholas, the Banker's Monthly, and Scribner's Magazine. Most of Mr. Copeland's work is tinged with the history and romance of the West, and he occasionally makes trips beyond the Missouri in search of material. His only school of writing has been that of experience, so that whatever success he has achieved has been due to his own effort.

CURRENT LITERARY TOPICS.

A Story With Two Endings. — Aldous Huxley's short story, "The Tillotson Banquet," is published simultaneously in America by the Century and in England by the Cornhill, which is edited by the young author's father, Leonard Huxley. For the American and the English public two different endings have been provided. The story relates the discovery in a London basement, friendless and half starved, of a once noted artist named Tillotson, who had studied under Haydon, won a considerable success in the '60s, and then been lost for more than a half century in the Orient. At the age of ninety-seven the tottering artist is dragged forth by an enthusiastic young art critic, a nobleman, and a circle of fashionable women to a banquet in his honor. He gets gloriously drunk, makes a maundering speech, and is deposited in his basement again at one o'clock. In the American version of the story he expires under the eyes of his landlady the next morning. In the English version she simply finds him recovering from his spree. The effect in the first version is of pathos ; in the second, of humor. Undoubtedly, young Huxley amended his story for the American public not because the Century thought our public prefers pathos to humor but because the magazine correctly thought it prefers a clean-cut, definite ending. Short stories for us cannot just stop ; they must stop with a snap. — New York Evening Post.

A Novelist on Novel-Writing. — A novelist's idea of how to write a novel is thus characteristically set forth in a letter from A. E. W. Mason to the Bookman : —

> I think that the qualities which will secure permanence for a book of fiction — which D'Israeli put as the highest of literary work — are first and foremost a story. By a story I don't mean a complicated plot, a thing of clever dodges and twists and turns. Those won't save an author. Shakspere and Ben Jonson are cases in point. People say : "O rare Ben Jonson" and don't read him — except in one or two manifestations of his genius. The verses with which he outlined the development of "Volpone" give the reason. There are too many twists and turns of plot, while the story remains stationary, the characters repeating themselves under different circumstances ; whereas in the story, as I understand it, the characters act upon one another through propinquity, the clash of interests and affections, the pressure of events, and a hundred reasons, producing events thereby which in their turn influence the characters. In other words there is development of people, and the development of things. There are events.
>
> It is the fashion to belittle events in a novel, a fashion chiefly popular amongst those who have not the art of construction, and hope to get away by an analysis of soul-states and suchlike safe methods — safe, because events are the touchstones of characters and in a real story it is in events that the author is justified of his characters. They prove themselves by their behavior. I am inclined, too, to put on a higher level those who

paint on a big canvas, are not stingy of their personnel. Dickens, for instance, Balzac, Thackeray, Smollett ; in our own times above every one Thomas Hardy, and after him Stevenson. There are great events in the books of these writers ; there is a story moving to events and by events.

I think, too, that the story, while wearing the fashion of the day to which it is assigned, will, in a book which lives, be founded upon some elemental passion. The delicate will hold up their hands and cry, "Melodrama!" But the great stories have been melodramatic. "Les Splendeurs et Misères d'une Courtisane," "Le Père Goriot", "La Grande Bretêche" — to my thinking the highest achievements of Balzac — are at bottom of the very essence of melodrama. "Hamlet" and "The Merchant of Venice" no less so. The alternative is pure comedy or farce. But here again the permanent examples, "Much Ado About Nothing" — may one add Meredith's "Egoist" and "Evan Harrington"? — are founded on the elementals.

Another condition of the story, as I understand it, is design — a definite plan and design on the part of its creator. There is not a book of Dickens which does not show that the story was designed to its end before it was written. He slips away from the design, no doubt, as the mood or inspiration took him in the actual writing, but he comes back to it. The design in the novels of Hardy is so clear that it is almost relentless. I think you will hardly analyze any permanent book of imaginative literature and find much trace of the boasted system of sitting down with a pen and a fair sheet of paper, and just letting things go.

I believe, too, that the passion for "form," which has come over from France, does not make for permanence. The advantage of the novel is its flexibility, its latitude beyond other kinds of artistic expression ; and the tendency of the French school to preserve the unities, especially of place, for their own sake, is a mistake. The one important unity in a novel is its coherence of events and characters, its truth to itself ; and such matters as unities of time and place are of little importance compared with the unity which comes from a dominating idea informing the whole book.

I do believe, too, though many a book lives without it, in an economy of words. Iteration, according to Admiral Fisher, is the heart of successful journalism, but it is a fault of art in the novel or the play, unless it is definitely an attribute of character.

How a Cartoonist Got His Start. — George McManus, famous cartoonist of the International Feature Service, is back from a western trip. While visiting St. Louis, his home town, there was a welcome home celebration. But he got a queer jolt and he tells about it in this way : —

"A school teacher first started me off as a comic artist. I was a pupil at the Central High. One day I was in class, wasting my time drawing a comic picture with pen and ink. My teacher sailed down toward me, gave the drawing a hasty once-over, and ordered the picture and me home to my father. It meant that I had been 'canned.' I explained to my father as best I could.

"A couple of days later the editor of the Republic, a friend of my father, sent for me and gave me a job. Father, of course, had shown him the drawing and, apparently, he had liked it.

"From that time I drew on St. Louis newspapers until I went to New York.

"But now comes the funny part. It just shows what a queer thing fame is, after all. After visiting at the Pope School, I went to the Central High, to find my former teacher there and thank her for having unconsciously set me going on my right vocational path.

"I was told on my arrival that she was teaching at the Yeatman High. So I journeyed there, and found her at leisure, looking the same, despite the flight of sixteen years. I introduced myself, saying that I was George McManus, and asked her if she remembered me. Sure she did. I was the fellow she had fired out of the Central High because he wasted his time drawing comic faces when he should have been studying.

"Then she gave me a keen once-over. 'Well, George,' she said, 'you are looking well, and seem to have done well. May I ask what you are doing for a living?'

"I was afraid to tell her I was still drawing pictures." — Fourth Estate.

What Making a Fifty-page Newspaper Means. — The New York Journal furnishes some very interesting information as to the great amount of material and labor involved

in getting up a metropolitan newspaper. The facts are based on a recent issue of the American which comprised fifty pages, with a circulation of 647,846.

To print this fifty-page paper there was used 207 tons of paper and 6,500 pounds of ink. If these papers had been laid end to end one page wide, they would have been equal to a path reaching more than 4,500 miles.

The composing room employed 128 compositors and set up for the first edition fifty complete pages. In order to carry later news on each edition through the day it was necessary to readjust and make up ninety-six more pages, making a total of 146 pages sent to the stereotype room during the day.

The stereotype department employed twenty-nine operators throughout the day, and cast 880 plates for the first edition, and 704 plates for the rest of the editions, making a total of 1,584 plates cast during the day. The operators working on the metal furnace pumped more than sixty tons of hot metal in order to cast the above number of plates.

The number of men employed in the press room was 264 operators and twelve paper handlers, three clerks, and four overseers, who operated the presses.

The circulation or delivery department employed 276 men ; using sixty-five wagons and nineteen auto trucks, making a total of 235 trips containing printed papers, which were delivered to more than 6,000 selling agents throughout the city. — Fourth Estate.

Authors and Individuality. — "Why don't you do something like So-and-so?" is an epitome of magazine publication, says William McFee, the author, who protests that no writer can or wants to write good work like that of some one else. "Why not leave him alone and let him do his work in his own way?" says McFee. "My agent in London one day, while we were discussing magazines, took up an American periodical and turning to a sea story by a popular writer, said : 'Why don't you do something like that?' and I said at once : 'Because I can't,' and that was true. I could n't. There was also another reason. Because I did n't want to, and because I had my own ideas which I wanted to work out. If these appeal to an editor that's good luck for both of us. If not, c'est la guerre. But I, and I guess I speak for a number of men who write, do not want an editor to say : 'Why not write something like so and so?' It is weak and foolish of us, but we don't like it. — The Book Leaf.

BOOK REVIEWS.

ALLEN'S SYNONYMS AND ANTONYMS. By F. Sturges Allen. 482 pp. Cloth. New York : Harper & Brothers. 1920.

The latest and most elaborate book of Antonyms and Synonyms is this collection, compiled by the late general editor of Webster's New International Dictionary, who lived just long enough to see the first printed copy of the manuscript to which he had devoted twenty-five years of study and research. Based upon 300,000 items of usage, the book contains nearly five times as many synonyms and antonyms as any other word-book, indicating clearly the exact use for each word. Useful explanatory notes and frequent cross references increase the value of the work, and the comparison of synonyms and antonyms brought together helps to make the meaning clear. Words are characterized as affected, archaic, bookish, colloquial, formal, literary, obsolete, obsolescent, rare, rhetorical, or slang, and under other headings for guidance as to their correct use. The typography of the book is remarkably clear, and it is so bound that it will lie flat, no matter at what page it is opened. Altogether, it is an admirable work.

FIFTY CONTEMPORARY ONE-ACT PLAYS. Selected and Edited by Frank Shay and Pierre Loving. 582 pp. Cloth. Cincinnati : Stewart & Kidd Company. 1920.

This eclectic anthology of one-act plays, including a number of foreign plays not heretofore accessible to English-speaking readers, will be of great practical value to all who are interested in playwriting, since it is a representative collection of the world's best short plays, and apart from its interest to readers illustrates the technique of the world's best playwrights of the present day. One-half the pieces, selected after critical examination of about a thousand plays, have never before been published in book form, and thirty-one are no longer available in any other edition. Of the fifty plays selected, twenty-two are by contemporary American dramatists and seven by those of Great Britain, while the others represent the dramatic writers of a dozen other lands. The student of playwriting will find the book invaluable for suggestion as to the manner and method of treatment of a plot, and the gen-

eral reader will find the collection of good short plays one of fascinating interest.

EMPLOYEES' MAGAZINES. By Peter F. O'Shea. 122 pp. Cloth. New York: The H. W. Wilson Company. 1920.

After showing how a house organ may help in the management of a business, promoting co-operation, educating the employees, and improving the morale of the working force, Mr. O'Shea discusses the organization of the editorial staff and shows how material should be got and handled to produce the best results. Then he gives a chapter on editorial methods and costs, which is full of practical advice.

BOOKS RECEIVED:

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER'S readers.]

SCENARIO WRITING TODAY. By Grace Lytton. 179 pp. Cloth. Boston: Houghton Mifflin Company. 1921.

CASH FROM YOUR CAMERA. How and Where to Sell Pictures. Edited by Frank R. Fraprie. 87 pp. Paper. Boston: American Photographic Publishing Co. 1921.

UNCIVILIZED CIVILIZATION. By Morris and Benjamin Schwartzberg. 73 pp. Cloth. Chicago: New Era Publishing Co. 1920.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

THE THEORY OF POETRY. Gilbert Murray. Yale Review for April.

EDMOND ROSTAND. William Lyon Phelps. Yale Review for April.

A BOOK HUNTER'S GARNER. William Harris Arnold. Century for April.

THACKERAY AND THE THEATRE. Brander Matthews. Scribner's for April.

FREDERICK LOCKER LAMPSON. Illustrated. Hon. Oliver Locker Lampson. Scribner's for April.

MAIN CURRENTS IN CONTEMPORARY GERMAN LITERATURE. Alec W. G. Randall. Dial for April.

THEODORE DREISER — AFTER TWENTY YEARS. With portrait. Edward H. Smith. Bookman for March.

MAXWELL STRUTHERS BURT. Blanche Colton Williams. Bookman for March.

THE WORLD'S MOST CURIOUS BOOKS. Walter Hart Blumenthal. Bookman for March.

AMERICA AND THE YOUNG INTELLECTUAL. Harold Stearns. Bookman for March.

A TALK WITH CHARLES DICKENS'S OFFICE BOY (William Edrupt). Catherine Van Dyke. Bookman for March.

JOHN GALSWORTHY. St. John Ervine. North American Review for March.

THE POETRY OF GEORGE MEREDITH. Martin Armstrong. North American Review for March.

HAS AMERICA A LITERATURE? Thomas L. Masson. Forum for March.

THE GUILD OF FREE LANCE ARTISTS. With portraits. Arts and Decoration for March.

JAMES GIBBONS HUNEKER. With portraits. C. Blythe Sherwood. Arts and Decoration for March.

BOOK-PLATES BY ELISHA BROWN BIRD. Matlack Price. Arts and Decoration for March.

THE HAND OF THE DESIGNER IN ADVERTISING ART. Illustrated. Arts and Decoration for March.

MR. SANTAYANA AND HENRY JAMES. Dickinson S. Miller. Harvard Graduates' Magazine for March.

HOW I BEGAN TO WRITE. With portrait. George Gilbert. Sunset for March.

QUEEN ANNE'S ACT: A NOTE ON ENGLISH COPYRIGHT. John W. Draper. Modern Language Notes for March.

MAX BEERHOLM. Illustrated. Current Opinion for March.

GILBERT K. CHESTERTON AS A PRINCE OF PARADOX. Current Opinion for March.

WALT WHITMAN AS AN OLD-FASHIONED CONSERVATIVE. With portrait. Current Opinion for March.

WILLIAM JAMES. With portrait. Current Opinion for March.

"MICHAEL WOOD": A STUDY IN MYSTICISM. Vincent Starrett. Open Court for March.

THE JOHN CHURCH COMPANY. "A House Devoted to American Music." Musical Courier for March 12.

JAMES GIBBONS HUNEKER. With portrait. Literary Digest for March 5.

JOHN KEATS. Illustrated. Literary Digest for March 12.

WIRELESS IN PRINT. Literary Digest for March 19.

RELIGIOUS BOOKS AS BEST SELLERS. Literary Digest for March 19.

PROFESSOR BARRETT WENDELL. With portrait. Literary Digest for March 19.

OUR NEW "BOOTLEGGING FICTION." Literary Digest for March 26.

NEWS AND NOTES.

The American Academy of Arts and Letters has announced a gift of $5,000 to provide for a Howells Medal, to be given every fifth year in recognition of the most distinguished work of American fiction.

"If," the poem of Rudyard Kipling which Lord Kitchener included in the manual of military instruction for his "first hundred thousand," has been translated into 125 languages, including many of the more obscure tongues as well as the world's great literary languages.

The number of new books published in America last year was 8,422 against 8,594 in 1919. The figures for both years include pamphlets — about one-fourth of the total number. Fiction led with 1,154 titles and sociology and history contested for second place, with 759 and 711 titles, respectively. There were 665 books on religious subjects and 558 books of poetry and drama. During the year 11,004 books were published in Great Britain as compared with 8,622 in 1919.

A Society of Canadian Authors was formed at the authors' convention recently held in Montreal. John Murray Gibbon, of Montreal, was elected president, and Basil King, of Toronto, vice-president. The headquarters of the Society will be at Montreal, Ottawa, Toronto, and Winnipeg in turn for a period of three years.

The Macmillan Company have published William E. Henley's "Essays on Fielding, Smollett, Hazlitt, Burns, Byron's World, 'Pippin,' Othello, 'T. E. B.', Old England, Balzac, and Victor Hugo."

"A Dictionary of Scientific Terms," by I. F. Henderson and W. D. Henderson (New York : D. Van Nostrand Co.), gives the pronunciation, derivation, and definition of terms in the various branches of science, such as biology, psychology, and so forth.

"Victorian Worthies," by G. H. Blore (Oxford University Press) consists of brief biographical studies of Carlyle, John Bright, Dickens, Tennyson, Charles Kingsley, William Morris, Cecil Rhodes, and others.

"Our Family Affairs," by E. F. Benson (George H. Doran Co.), is an autobiography of the Benson family covering the period from 1867 to 1896.

Professor John M. Berdan, of Yale, is the author of "Early Tudor Poetry" (The Macmillan Co.), a work which discusses both the poets and the prose writers of England during the period 1485-1547.

Among the dramatists considered in Storm Jameson's "Modern Drama in Europe" (Harcourt, Brace, & Co.) are Ibsen, Strunsky, Shaw, Galsworthy, Pinero, and Drinkwater.

Charles Scribner's Sons publish "A Short Course in Advertising," by Alex F. Osborn.

"The Essentials of Advertising," by Frank Leroy Blanchard, is published by the McGraw-Hill Co., New York.

"A Short History of Russian Literature," by Serge Tomkeyeff (E. P. Dutton & Co.), is a survey of Russian literature from the oldest monuments of Slavonic speech through the period of development in the eighth and ninth centuries down to the latest writings of Budischchev, Chirikov, Kuprin, and Ropskin.

William De Morgan's last novel, "The Old Man's Youth and the Young Man's Old Age," said to be largely autobiographical, is published by Henry Holt & Co.

Henry Holt & Co. publish a translation by Douglas Ainslie of "Ariosto, Shakspere, and Corneille," by Benedetto Croce, which is a study from an Italian point of view of the relations between the work of an Italian, an English, and a French poet.

E. P. Dutton & Company have published "Appreciation and Criticisms of the Works of Charles Dickens," by Gilbert K. Chesterton. These essays were originally written as prefaces to a popular edition of Dickens's works, published in 1911.

"American English," by Gilbert M. Tucker, is published by Alfred A. Knopf.

Book Chat, published by Brentano's (New York), which for twenty years has carried lists of new books and short reviews, is to be enlarged to standard size, and made a literary magazine of sixty-four pages. It will be sent, free of charge, to any one applying for it.

Francis William Bourdillon died at Buddington, Midhurst, England, January 13, aged sixty-nine.

Florence L. Barclay died in Surrey, England, March 10, aged fifty-eight.

Henry Payson Dowst died in New York March 13, aged forty-four.

Dr. Frank W. Gunsaulus died in Chicago March 17, aged sixty-five.

Cameron Mackenzie died at sea March 17, aged thirty-eight.

Bert Leston Taylor ("B. L. T.") died in Chicago March 19, aged fifty-four.

John Burroughs died on a train near Kingston, Ohio, March 29, aged eighty-three.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS

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BRIEF SUGGESTIONS TO WRITERS

By an Exasperated Editor.

Judging by many manuscripts that come to me as the editor of Social Progress, it would seem that there are still some writers ignorant of what should be the first principles of the preparation of manuscripts for the editor's approval. I do not say "preparation for the press," because that is the editor's business, to make accepted articles conform in style to that of his publication.

Recently I have been obliged to return a number of manuscripts which were poorly typed with a worn-out ribbon. They were too faint to be easily read and I would not inflict them upon a compositor to put into type. Strange to say, most of these manuscripts so returned were acceptable to me when they came back in a legible condition, and quick checks to the writers were the result. Although I have repeatedly assured writers submitting manuscripts to me that our extreme limit is 2,000 words, and that I prefer manuscripts of from 1,200 to 1,800 words, I am constantly receiving contributions of much greater length, up to 10,000 words, with an occasional book manuscript that cannot be used serially.

One experienced writer, whose articles I have accepted, recently submitted several which he said candidly he feared were not in shape for my publication. He suggested that, should the subject matter be acceptable, we should use the articles and deduct from our check payment for editorial revision. I was reminded of this by a manuscript which I have just read. This was so poorly prepared that, while in general the matter is acceptable, the mechanical work is so poor that I am tempted to return the manuscript with the suggestion that the author revise it herself and have it correctly typed. As it stands it is full of typographical errors, doublets, and inappropriate words, suggesting to me the idea that the article was dictated to an incompetent stenographer. I can merely guess at what the author intended to say. As a practical suggestion to writers, I would say: "Please read over your article very carefully and make needed corrections after it is copied."

In view of the many articles received by editors and the limitations of space, it is well to remind writers that they cannot expect their articles to be used immediately after acceptance. Nor is it wise to vex editors by reminding them of articles when their publication is delayed. The careful editor files

manuscripts by subjects and selects from them such as are suitable for his purpose from time to time. If an article is accepted its turn will come in time.

I would remind writers that editors are very busy people and most of them try to deal fairly with contributors. It may not be possible for an editor to read manuscripts as promptly as writers would like ; hence it's better for a contributor to wait for at least a month or two before "checking up" his list to learn whether a manuscript has been received. It is safe to infer that an article which is kept a long time may be under consideration with a prospect of acceptance. Many editors return rejected manuscripts very quickly. Writers will do well to curb their natural impatience.

Perhaps I should also remind writers to prepay postage fully. Editors are apt to be prejudiced against making up a deficit, especially when receiving many manuscripts. The expense in a few cases does not count, but when a number of short-paid manuscripts are received, the total cost may be considerable. These brief suggestions may seem to the experienced writer hardly necessary, but from the number of transgressions I have noted in this office alone there seems to be a need to remind many writers of what all writers should know.

CHICAGO, Ill. *Caroline Alden Huling.*

ILLUSTRATING YOUR ARTICLES.

Though many writers and press-photographers have the contrary opinion, it is doubtful whether photographs that are sent along with your articles need be larger than post-card size. Few magazines publish illustrations that are larger than three and a quarter by five and a half inches and in the long run it won't prove profitable to have enlargements made and have them go "dead" on one's hands because the article has proved unavailable. Moreover, contact prints can be made for a tenth of what it costs to make enlargements, and contact prints possess a certain snappiness that is almost lacking in a four-times enlargement from the same negative and that is so necessary in making a good half-tone cut.

Quite a number of writers I know illustrate their articles by pushing the button and letting the commercial finishers do the rest, but in the end it hardly pays, because very few writers possess that coolness of the press-photographer that is so necessary in taking photographs under conditions under which a writer has to work at times. Especially is this coolness lacking when taking photographs where misses mean losses that can not be replaced, when illustrations can not be re-taken. At such times, if one is sufficiently skilled it is possible to produce a print from what would ordinarily be a spoiled negative that would pass any editor. Practice alone can teach one how it can be done, but such practising is wonderfully fascinating. True, there is a first cost for trays, chemicals, graduates, and so forth, but the reduced cost of making the first three or four dozen prints will pay it. Any photographic dealer will tell you how to make prints so that with a little practice one can equal the work of the commercial finisher and at a tithe of what he charges.

Both in the prints that one produces one's self and in the prints that come from the commercial finisher there quite frequently appear little black or white dots — "pinholes," they are called — that at times mar an illustration until it is practically useless. These dots are caused by many things over which the finisher has very little control. The remedy. Buy a twenty-cent No. 1 sable brush and a forty-five-cent set of spotting colors.

Inspect the negative to see if there are any little transparent holes ; if there are, dip the sable brush in some water, draw it through the fingers to press all superfluous water from it, and then touch its tip to the black spotting color. Test to see if the tint corresponds with the color of the negative at the

spot you are going to touch up, and then bring the tip of the brush against the "pin-hole," hold it there for an instant, and presto, the hole has gone. Go very carefully over the whole negative, touching out where it needs it, then make a print. As with the negative, go carefully over the print and spot out any pin-holes that you can see. You will be surprised to see the difference a little spotting will make in a print, if carefully done.

There is really nothing to spotting but a steady hand and a little patience—a half hour's practice will give one a considerable amount of skill, and the resultant prints will be well worth the trouble.

Editors demand that the pictures they buy be technically perfect. Prints are not technically perfect, or even near it, if they are not very carefully spotted, regardless of how much handwork has been done on the negative. *Arthur Kennedy.*

PATERSON, N. J.

ADVANTAGES OF NOTE-TAKING.

Benjamin Franklin, that great American to whom can be traced the beginning of nearly everything in this country, once wrote to a young friend of his: "I would advise you to read with a pen in your hand and enter in a little book short hints of what you find that is curious, or that may be useful; for this will be the best method of imprinting such particulars in your memory, where they will be ready either for practice for some future occasion, if they be matters of utility, or at least to adorn and improve your conversation, if they are rather points of curiosity."

The flight of a century has not diminished the value of this advice. It is just as good today as it was when the words were written. Indeed, the practice of making notes is more necessary today than it was a hundred years ago, at any rate to those doing public work, for the range of human knowledge has expanded beyond the capacity of any one brain, however comprehensive and retentive it may be. Notebooks have the double merit of relieving us from the necessity of trying to remember, and of making, as Franklin says, a more lasting impression on the mind.

To writers and public speakers a notebook is indispensaable. They are sure to find a place, sooner or later, for everything curious, useful, or ornamental that may challenge their attention. Many great writers testify to the usefulness of notebooks. Said Gogol, the celebrated Russian novelist: "Make a note of every small daily act and fact that you come across anywhere. Write down every night such notes as these: Today I heard such an opinion expressed; I spoke with such a person, of such a disposition, such a character, of good education or not. He holds his hands thus — or takes his snuff so — in fact, everything that you see, from the greatest to the least."

Johnson made constant use of notebooks. Many of his "Ramblers" were made up of these fugitive thoughts caught thus on the wing. Even Bacon, philosopher and essayist, recommends the making of memoranda. Here is what he says: "A man would do well to carry a pencil in his pocket and write down the thoughts of the moment. Those that come unsought are generally the most valuable, and should be secured, because they never return."

Dickens, Emerson, Hawthorne, and many other famous writers followed these suggestions faithfully. "In Dickens's book of memoranda were put down any hints or suggestions that occurred to him," says Forster, his greatest biographer. "A mere piece of imagery or fancy it might be at one time; at another, the outline of a subject or a character; then a bit of description or dialogue; no order of sequence being observed in any. Titles for stories were set down, too, and groups of names for the actors in them."

Of course, the mere matter of making notes is not going to insure either temporary fame or immortality to any one; but the faithful follower of this practice will be rewarded for his exertions by never finding himself out of ideas or material to work with. *Josephine Kulzick.*

MILWAUKEE, WIS.

THE WRITER.

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MARGARET GORDON, . . . EDITOR.

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*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

Is newspaper work good training for novel-writing? Sinclair Lewis says that it is not, that on the contrary it is injurious to those intending to write serious fiction for two reasons. "The first is," says Mr. Lewis, "that the reporter sees merely the surface aspects of life and does not have the time to investigate the details of what he sees. Novelists can write only about a comparatively few subjects, of which they must have a thorough knowledge. The newspaper man does not have to gain a knowledge of any one thing. The second reason for saying that newspaper training is detrimental to a writer is that extreme haste is required in journalism. This results in the use of stereotyped phrases, which is most detrimental to the production of serious fiction. A sketchy view of life and hasty preparation of copy is by no means a good training for the novelist."

Mr. Lewis says that the two qualifications essential to a successful literary career are exceptional skill in writing and a long period of apprenticeship. According to Mr. Lewis the career of the author is in no respect romantic and there is little promise in literary fields for those of mediocre ability. "It is useless," he says, "to follow a literary career for money or fame. The average professional writer earns approximately $2,000 a year." As for income, the successful newspaper man earns more than that. As to whether newspaper work is good training for a novelist, Richard Harding Davis and a host of other story writers whose first writing was done for newspapers have furnished evidence that their experience in newspaper writing at least did not hurt them much.

***

The Frederick A. Stokes Company is making a test to see whether the reading public would rather have fiction bound in cloth, according to the present custom, or bound in paper at a lower price. As an experiment, it is publishing Mrs. Gertrude Atherton's new novel both in cloth at $2 and in paper at $1.50. In France novels, as a rule, are published in paper covers, at a price considerably below that of American cloth-bound novels, but it is pointed out that the cost of manufacture in France is smaller, and that most French novels are much shorter than most American novels, sometimes only half the average length of the novels published here. Analysis of comparative costs and prices, says the Stokes Company, shows that the return to author, book-seller, and publisher on the sale of four

copies of the $1.50 edition is the same as on three copies of the $2 edition. Authors, of course, are chiefly interested in the royalties. The royalty percentage is less on a paper-bound novel than on the same novel bound in cloth, but an increase of sales might make the paper-bound edition more profitable to the author.

* * *

Walt Whitman is esteemed by some as one of the greatest of American poets, but a great many newspaper readers are more familiar with the writings of Walt Mason.

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

How does a publisher estimate the number of words in a novel or a short story? My idea has been that the estimate was based on the number of words in a solid page of print, as if the whole book were printed solid ; that is, if there were 300 words in a solid page and 300 pages, the publisher would call it a book of 90,000 words ; but now I am informed that the estimate is based on an average page, the idea being to get at the actual number of words. H. C.

[The object of a publisher or editor in estimating the number of words in a manuscript is not so much to get at the actual number of words as to ascertain how much space the matter will occupy in print. In roughly estimating a manuscript, it is the rule to take an average page and multiply the average number of words in a line by the number of lines on the page, estimating in dialogue that a speech of one word, like "Yes," for instance, will take the space of a whole line in print. It is obvious that a page of dialogue in the style of Alexandre Dumas (who was paid by the line for the feuilletons that he wrote for the Paris papers and so conceived the idea of using many short sentences in dialogue, to make as many lines as possible) might not contain more than 150 words, while a page of the same size of one of Mrs. Humphry Ward's books, written with only one or two paragraphs, might contain 300 words. The publisher, in estimating how many book pages a manuscript would fill, must take into account whether the manuscript has much short-sentence dialogue or not. Having found how many words there would be in the manuscript if all the short lines were full, he must decide how many lines of print he will have on each page of his book and what size type to set it in, so that he will know how many words there will be in a full line. Of course, he must take an average of his type pages, as well as an average of his manuscript pages, on which to base his estimate.]

I see in many newspapers short feature articles or poems published in a series, signed by such writers as Bide Dudley or Walt Mason, and marked copyright by this or that syndicate. How do the writers of such things get them published in this way.

H. C. C.

[Features like the Bide Dudley stuff are sent out by syndicates which buy the material from the writers under contract and sell it under contract where they can. If a writer thinks he can produce a good feature of which he can keep up the standard day after day, the thing for him to do is to submit a number of examples to these syndicates and see if he can get one of them to make a contract with him. It is not an easy thing to do.]

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

The Executive Committee of the Authors' League of America, Inc., has adopted a resolution advising all authors not to enter into any agreement for the sale of fiction rights that involves in any way the motion-picture rights therein.

"Writing and motion pictures are two different arts," says Louis Joseph Vance, chairman of the committee, "and to combine them one must be subordinated to the other. If the sale of fiction is contingent upon its moving-picture possibilities the art of fiction will suffer and perhaps be destroyed.

"The motion picture is an art ; but it is

different from the fiction story. By its very nature there is no literary form or style embodied in the picture, so if a story is written with its moving-picture possibilities in mind letters must suffer."

"I do not think it probable," wrote Anthony Trollope, "that my name will remain among those who in the next century will be known as writers of English prose fiction." Wilfred L. Randell, commenting in the Fortnightly Review on the difference between the present popularity of Trollope and his contemporary, Dickens, attributes it largely to Trollope's lack of a distinctive style. Trollope composed in mathematical fashion, literally writing against time — he set out, watch before him, to tell his story at the rate of two hundred and fifty words every quarter of an hour — and spaced, measured, and fitted the parts of his tale to meet the exigencies of serial publication with rigid precision. As a result, Mr. Randell holds, his style lacks warmth, color, and nobility.

Authors dependent on royalties are affected by the fact that books that formerly, selling fifty to a hundred copies a year, were a publisher's steady, dependable asset cannot now be profitably reprinted, as formerly, in editions as small as 250 copies — a figure formerly standard. Today 1,000 copies at least must be printed, and as the demand has not increased for such books, this amounts to investing in a twenty years' supply. If a book cannot sell at least two hundred copies a year it is now an impractical proposition to reprint. More than a thousand titles have therefore been dropped from the lists of the leading publishers.

An impostor has been impersonating Courtney Ryley Cooper and Jack Boyle and these two writers have sent a printed circular of warning to editors. They describe the man as six feet tall, with long hair brushed back from his forehead and strongly resembling Raymond Hitchcock in mannerism, cast of countenance, and general build, especially in size and shape of mouth and chin. His name is not known. The same or a similar impostor has been reported by Henry Herbert Knibbs as impersonating him, and not many months ago some man, perhaps the same one, posed as Talbot Mundy in New Orleans while Mr. Mundy himself was in Arabia. The Cooper-Boyle man is reported as having worked in Los Angeles, Pittsburg, Texas, and the South in general, passing bad checks, etc.

There is a deadlock in New York between the directors of the Music Publishers' Protective Association and the Composers and Lyric Writers' Protective League, who cannot agree as to the royalties and percentages that song writers should get. When the Composers and Lyric Writers' Protective League was organized, with the true spirit of unionism, they demanded a minimum three-cent royalty on their product, fifty per cent. of the mechanical royalties and statements rendered quarterly direct from the phonograph record firms. While many publishers have been paying three cents on sheet music the mechanical percentage has always been a stumbling block. The music publishing firm of Waterson, Berlin, & Snyder has been paying fifty per cent. on mechanical music, but has sought to reduce the royalties on sheet music. Mr. Waterson called his song writers together and asked them to sign a contract on the two-cent basis. They balked. He said he could get along without them and Otto Motzen, Con Conrad, Bert Kalmar, Harry Ruby, Benny Davis, J. Russell Robinson, Roy Turk, M. K. Jerome, and Fred Ahlert got out. They have been responsible for some of the biggest song hits of recent years. Now the music publishers are digging deep into trunkfuls of old songs and the freelance song writer and composer are looking for golden days.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

In commemoration of Missouri's century of statehood, the management of the Missouri Centennial Exposition, to be held at Sedalia

from August 8 to August 20, wants essays and verse from Missouri writers, whether residing in Missouri or elsewhere. There are no restrictions as to style, structure, or length, and payment will be made at accepted rates. Manuscripts should be sent to Donald D. Davis, Supervisor of Publicity, who will send accepted matter to the press of the state.

The Saturday Evening Post (Philadelphia) is in the market for fiction, especially short stories, of from 6,000 to 9,000 words, dealing with American life of today.

A. L. Sessions, who has succeeded Lee D. Brown as editor of the People's Magazine (New York), says that the magazine has recently been restored to its original form as an all-fiction publication, and is, therefore, no longer in the market for special articles or illustrations. The present special needs of the magazine are for short stories of about 5,000 words, complete novels of from 30,000 to 40,000 words, and serials of from 50,000 words upward. Almost any kind of a story that has well developed dramatic interest, movement, and a distinct human note, is welcomed, but the type of fiction preferred in general is stories of outdoor adventure. Love stories, or so-called sex stories, psychological stories or character studies, ghost stories, or stories that are conventional in conception, or mechanical in execution, are not wanted. The editor is especially interested in the work of new authors, because, he says, experience leads him to believe that very often new authors have something new to say, or, at least, something to say from a new point of view.

Short Stories (Garden City, N. Y.) especially needs some short stories and novels, with the scenes laid in the West and Northwest.

The Western Story Magazine (New York) is very much in the market for short stories of from 2,500 to 6,000 or 7,000 words; novelettes of from 12,000 to 25,000 words; and serials of from 36,000 to 100,000 words. Stories for the Western Story Magazine should be such as will inspire people to go out and live in the open, or take up life in the West, and they should contain no unpleasant sex situations.

MacLean's Magazine (Toronto) is in want of short fiction, of from 5,000 to 7,000 words — humorous stories, sport stories, stories with a domestic setting, and Christmas stories — but the magazine wants no sex stuff or "raw-meat" stories.

The School Arts Magazine would like some practical new art ideas for school art education, simply described. Manuscripts should be sent to the editor, Pedro J. Lemos, Stanford University, Calif.

Sea Power (Washington) would like some good short stories pertaining to the sea, based on naval or merchant marine subjects.

The Royal Feature Service, 12,555 Euclid avenue, Cleveland, Ohio, can use about sixty good short stories, and about thirty novelettes, for weekly release. Themes treating of adventure, mystery, or love are preferred.

The Dial (New York), which since 1920 has been, not a magazine of politics and economics, but a magazine of arts, wants anything but the usual type of commercial fiction, and is ready to print stories which show imagination, articles which show intelligence, and poetry in either conventional or unconventional form. The magazine does not want articles which are informative, but works of original speculation and of creative power. The Dial excludes bad work, even if it seems popular, and prints nothing merely because it happens to be the work of one school of literature or another.

The present special needs of the Argosy All-Story (New York) are short stories of less than 5,000 words.

The Chicago Ledger will run more serials than in the past, and from now on no short stories will be considered for the Ledger until further notice. The new schedule provides for one short story a week, and the

present supply will cover all needs for more than a year.

Association Men (New York) wants stories in which its young men readers — who are "male men" of business, athletic, vigorous, and forceful — can transpose themselves with the character and get an idea — an ideal — a conviction — which will serve them in their own life problems; stories affecting the personal, every-day problems of live upstanding young men, good sportsmanship as developed in athletics, alertness and straight-eyed morality in business; and man-stuff fiction with purpose, without gush or guff, right in principle, and gripping reading, with a non-preachy moral theme, from 3,000 to 4,500 words. Association Men does not want detective stories, mystery stories, sex, risqué, or snappy stories, straightaway adventure stories, stories with foreign settings, stories with women in the leading roles, juvenile athletic stories or college stories written for fourteen-year-olds, or war stories.

The Double Dealer (New Orleans) is in the market for stories not exceeding 7,000 words.

The Southern Workman is a class publication, issued by the Hampton Normal and Agricultural Institute, and is not in the open market for manuscripts.

The Classmate (Cincinnati) is especially interested in the work of new writers of promise. Anything of worth-while interest or information to young people between the ages of fifteen and twenty-five will be carefully considered. Stories should be uplifting and edifying without the use of the goody-goody element, and scenes portraying distressing accidents, murder, crime of any kind, or any subject outside the boundary of normal human life are not desired. Articles of cultural interest, accompanied by clear photographs, are welcomed, as well as articles which are of value in recording and forwarding the progress of the world. Single-chapter stories may run from 2,500 to 3,000 words, and serials may run from five to ten chapters, the length of single stories.

The American Poetry Magazine (Milwaukee) is open for contributions of poetry of good quality. It does not pay for verse, but it does offer monthly prizes of books for poems.

The Call of the South, the Southern Architect and Builder, and the Suffragist have discontinued publication.

Beginning with the May issue, the Photoplaywright will change its name to the Photodramatist (Los Angeles). The number of pages will be increased, and the editor is in the market for articles pertaining to and discussing motion pictures from the story and production angle, for which payment will be upon publication. Sample copies will be sent upon request.

Beginning with the July number, the Little Story Magazine will change its name to Brief Stories (Philadelphia) and will enlarge its size. The aim of the magazine is to develop the brief story in America and to encourage the writing of stories in short lengths, and for that reason stories of more than 2,500 words will not be accepted. The test for its stories is not so much the theme as how powerfully the theme is handled and how well it is expressed. Less space will be given to weird and sardonic stories, but clever, sparkling stories are wanted for each issue, and an occasional sex story, if not lewd, might be accepted.

The Swift & Company Male Chorus, an amateur musical organization in Chicago, composed of seventy-five voices, will give $100 for the best musical setting for the poem, "The Four Winds," by Charles H. Luders. The setting must be for a chorus of men's voices with piano accompaniment; must sing well, and be kept within a reasonable vocal compass. Compositions must bear a fictitious name, and the composer, who must be a resident of the United States, must enclose with his composition a sealed envelope bearing upon the outside the fictitious name,

and having inside the real name and address. Loose stamps should be enclosed for the return of the manuscript. The competition will close July 1, and manuscripts should be sent to the director of the chorus, D. A. Clippinger, 617 Kimball Building, Chicago. The prize-winning manuscript will become the property of the Swift & Company Male Chorus.

Hart, Schaffner. & Marx, of Chicago, offer again for 1922 four prizes for the best studies in the economic field, and the subjects suggested are : (1) Undetected Monopoly as Affecting Cost of Living, (2) A Classification of Federal Expenditures for a National Budget System, (3) A Program for the Industrial Transformation of China, (4) Protectionism as Affected by the War, (5) The Effects of Price-fixing by the Government during the War, and (6) The Function of Capital. Competitors are not confined to the topics suggested, but any other subject must be approved by the committee. Prizes of $1,000 and $500 are offered in Class A, open to all Americans without restriction, and prizes of $300 and $200 are offered in Class B, open only to those who, at the time the papers are sent in, are undergraduates of any American college. The committee reserves the right to award the prizes offered in Class A to undergraduates in Class B, if the merits of the papers demand it. The committee also reserves the privilege of dividing the prizes, if expedient. The winner of a prize shall not receive the amount designated until he has prepared the manuscript for the printer to the satisfaction of the committee. The ownership of the copyright of successful studies will vest in the donors, and it is expected that, without precluding the use of these papers as theses for higher degrees, they will cause them to be issued in some permanent form. Competitors are advised that the studies should be thorough, expressed in good English, and, although not limited as to length, should not needlessly be expanded. They should be inscribed with an assumed name and the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of the competitor. In the case of Class B, the sealed envelope should also contain the name of the institution in which the competitor is studying. The papers should be sent on or before June 21, 1922, to J. Laurence Laughlin, University of Chicago, Chicago, Illinois.

The American Psychological Association has extended to October 1 the closing time for the Thomas A. Edison prize for research on "The Effects of Music." The Committee will welcome any research bearing directly on the nature of music and the way it influences people. The choice of subject is not limited, but the following topics are suggested : Classification of Musical Selections according to the Psychological Effects ; Individual Differences in Musical Sensitivity ; Types of Listeners ; Validity of Introspection in Studying Affective Responses to Music ; Modifications of Moods by Music ; Effects of Familiarity and Repetition : Emotional Durability of Various Types of Selections ; Effects of Contrasting Types of Music on Muscular Activity ; Other Objective (Physiological) Measurements of Effects of Musical Stimuli ; and An Experimental Study of Music as an Aid in Synchronizing Routine Factory Operations. A painstaking scientific investigation that will bring to light facts not hitherto known is wanted, not a literary discussion of the subject. Manuscripts should be sent to W. V. Bingham, Director Division of Applied Psychology, Carnegie Institute of Technology, Pittsburgh, Penn.

The "Brooks More Prize" of $200 for the best poem published in Contemporary Verse during 1920 has been awarded to Sara Teasdale for her group of five poems, published in the September number of the magazine, under the title, "The Dark Cup." This year Mr. More offers a prize of fifty dollars for the best poem published in the Granite Monthly.

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : For the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000 ; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a **$500-medal, and three traveling scholarships having**

a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Particulars in April, 1920, WRITER.

Prize of $500 offered by Dodd, Mead & Co., for a story for girls from nine to fifteen. Contest to close June 1. Particulars in November WRITER.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1921. Particulars in August WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on "Tolerance in Economics, Religion, and Politics." Particulars in February, 1920, WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prizes of $500, $250, $150, and $100 for best letters on "My Greatest Problem — How I Solved It," offered by Physical Culture, New York, contest to close September 1. Particulars in April WRITER.

Prize of $1,000 for the best essay on "Contributions of Jews to Hygiene," offered by the Jewish Publication Society of America, Philadelphia, competition to close November 1, 1922. Particulars in April WRITER.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Boston Evening Record $1,000 prize offer for scenarios for the Houdini Picture Corporation. Particulars in March WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Prize of $50 offered each month by the Touchstone (New York) for the best poem or group of poems submitted anonymously. Particulars in February WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April, 1920, WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

WRITERS OF THE DAY.

Karle Wilson Baker, whose story, "The Porch-Swing," came out in the April Century, began first by writing verse, and her first poem was published in Harper's Magazine in 1903. She has been writing and publishing at intervals ever since. In 1919 the Yale University Press brought out her first book of poems, "Blue Smoke," and last year her story book for children, called "the Garden of the Plynck," was published. During 1906 and 1907 Mrs. Wilson had a number of stories and essays in the Century, the Smart Set, Collier's, Everybody's, and various lesser magazines, but since then, until lately, she has had little published excepting verse. Mrs. Wilson says that the reason for this is that one may carry a poem about in one's head and keep it there for days, weeks, or months, until it is finished, the actual getting it upon paper being a small matter, but that a story, even after it is completely planned, requires a good deal of time and effort before it can see the light. She adds, however, that her desire to write stories has grown rather than abated, and that she hopes to have more time to give to it in the future. Mrs. Wilson says that it is the tragedy, comedy, tragi-comedy, and romance of men's inner lives that interests her particularly. She believes profoundly that the significance of life is everywhere, and that

our commonplace days are entangled in a web of strangeness and mystery. She believes, too, that the poet and romancer are only the mouthpieces for the desires and aspirations that stir obscurely in the souls of the most ordinary men, and her stories are built on this assumption. About plot, in the sense of exciting "action" or an ingenious arrangement of surprises, she has never been able to feel much enthusiasm, though she recognizes that plot in the sense of artistic structure is fundamental, and one of the most interesting phases of the writer's problem ; but she says her stories always spring from some problem of personality which fascinates her — some glimpse which she thinks she has caught into the interplay of temperament, character, and circumstance. "The Porch-Swing" resulted from the fusion of two such glimpses : the sight, just once, of an old man who looked like her old umbrella-mender, jogging peacefully along a country road one green April afternoon ; and a case she happened to encounter of a man whose relation to his father was like that of Eddy to Paw Hutton. The first lay in her mind until the second suggestion came along, and as she thought over the story possibilities of the latter suggestion, the former fell into its place, and the plan of the story was complete. Of course, everybody who knows farm-folk at all knows Delle. This story was accepted by the first editor to whom it was sent ; he insisted that the story was too long, and Mrs. Wilson cut it considerably, and thinks that she improved it in the process. Mrs. Wilson says she has sold things on their tenth trip and on their twentieth — one of the poems that has been best liked and most quoted among all those in her book being published in the twenty-first magazine to which she submitted it.

Hugh NacNair Kahler, whose story, "The Playboy," appeared in the March issue of Everybody's Magazine, has published over two hundred short stories, two books, and a collection of light verse. Fifteen of his stories have been printed in the Saturday Evening Post in the past year, and his work has also appeared in the Ladies' Home Journal, Everybody's, the Smart Set, and many other magazines. He is co-author with Holworthy Hall of "The Six Best Cellars," published by Dodd, Mead, & Co., in 1919, and G. P. Putnam's Sons have recently published his latest book, "Babel." Mr. Kahler was born in Philadelphia, spent his boyhood in western New York, and was graduated from Princeton. He now lives in Princeton, spending his winters in North Carolina, where he owns a plantation, and his summer vacations at Kennebunkport, Maine. From 1908 to 1911 Mr. Kahler edited the Spanish magazine, America, and much of his earlier work was written and published in Spanish. Most of his English work has been done since 1918.

Ernest Warren Brockway, who has two articles in the May issue of Outers' Recreation, — "Tackle for Trout Fishing" and "Keeping the Brooks Pure," — has had many articles in previous issues of this magazine as well as in other leading out-doors magazines. He is a newspaper man.

C. Courtenay Savage, whose short story, "Foolish Mary Warren," was published in Young's Magazine for April, and whose story, "Keith Pride" was featured on the cover of Today's Magazine for April, has been writing for ten years — since he was twenty. His first story was published in the Argosy, and since then he has contributed more than one hundred short stories and seven or eight full-length serials to various magazines, as well as numerous articles. For two and one-half years he was secretary of the Forum Publishing Company, and for several years he has been secretary of the Wildman Service. In collaboration with Lewis Allen Browne, he is the author of a one-act comedy drama, which has been successfully produced in vaudeville. Mr. Savage has also done considerable publicity work in connection with theatrical and motion-picture productions. He has contributed to the Ladies' Home Journal, the Outlook, the Argosy, Young's Magazine, the Christian Herald, True Stories, the Farmer's Wife, the Woman's Weekly, the People's Popular Monthly, Today's Housewife, Holland's

Magazine, the Theatre Magazine, Breezy Stories, the Delineator, the Designer, Romance, and other magazines.

CURRENT LITERARY TOPICS.

On Literary Structure. — Two main classes of creative prose writing can be discerned in America today: that which editors stamp as "good fiction," and that which our younger writers attempt and believe in as "literature." The former is built according to a formula with definite structural qualities we all recognize. The latter is in numerous instances experimental, tentative in outline, meandering, amorphous — for the best of our young writers, with genuine gifts of imagination, observation, and realistic truthfulness, have turned definitely away from the formulas of the current periodical.

Let us examine such formulas a little more closely. In the first place, the new magazine writer who becomes a nine-days' wonder is usually the man or woman possessed of intimate and first-hand knowledge of some particular locality and class of people, rather than a being of truly superior intelligence. Such a writer may genuinely and sincerely portray actual life, whether that of the East Side Semite, the Southern negro, the professional baseball player, or any other group, but his most valuable contribution remains merely local color. His talent is very definitely circumscribed. He simply supplies new backgrounds for old plots, new "lingo" for old characters. He also supplies the old, obvious, and easily grasped motivation, swift action, and robust, middle class sentiment.

We could indeed give the young author two sound pieces of advice on how to succeed as a magazine writer. One is to pick at once a locality not already exploited in fiction. Given the opportunity to emigrate to Zamboanga or Van Diemen's Land for an intensive study of the natives in those parts, all the better. Let him get to know thoroughly the local colloquialisms, what the inhabitants have for breakfast and dinner, their tribal customs, how they furnish their houses, their folk-lore, table-manners, all their daily whims, habits, and humors. *Then* let him concoct a plot.

Let him concoct it with due regard to the popular human triangle and around the three great central facts of life — birth, love, and death. Let him remember that there must *always* be a love "interest" and a more or less happy ending. Let him remember that the story must be built according to one of a very few time-hallowed designs, preferably plotted to satisfy the magazinist's craving for two essentials, viz., some kind of a mystery that is solved and — the triumph of the underdog — that is, a certain conventional type of underdog.

So far, so good. This is the "straight dope." But what of younger writers who impress by their intelligence yet refuse to conform to any such set standards and rules? "Real life is n't that way!" they submit, sometimes haughtily. And, of course, we know it is n't. All our lives have definite beginnings, when we are first thrust forth congestedly squalling into a cold world. Beyond that? Have they really any one definite turning point, any definite climax, indeed any great reason for being that we can point out (whatever we may hope or believe)? No. Is not life infinitely more complicated and involved than the formulas would seem to indicate? It is. Is not present-day society in a state of undeniable flux and uncertainty? It is. Are not the new departures of science and philosophy, the social ferment, the international tangle, the new reforms, the new freedoms, the new prohibitions, the "new" everything so qualifying and coloring our lives and the thought of our time that it is almost impossible to expect clear-cut and definite intaglios of the period from any writer possessed of real greatness as an interpreter? Yes. Are these old cut-and-dried textbook and magazine-office formulas then all we need? How about new forms, experimentation, pioneer efforts? How about them indeed! It seems to us entirely natural and a witness of life that they should appeal more strongly to the rising generation of writers than the mechanical, commercialized processes that have raised so high the average technical excellence of our fiction — and so stultified and deadened its intellectual content.

But. The eternal "but," again. How about *combining* structure and the fine

frenzy? How about pouring new interpretation, new vision, a new depth and universality of appeal (aside from mere local color) into — not the old moulds, necessarily, but into moulds nevertheless, from which form — not formlessness — may emerge? To use another figure, how about building the new fiction upon some definitely articulated skeleton, rather than letting it meander forth in an essentially invertebrate and jellyfish condition as to structure, however vivid, virile, and true its content? Can no golden mean be arrived at, or rather, is not the full Shaksperean equipment (in lesser degree, we may grant) still possible; interpretation of one's own state of society with universal appeal, understanding of human nature, and a true sense of the baffling complexities of life conveyed, at the same time, with sharp technique, definite structure, satisfying form?

It has been done in the past with the — at that time "new" — revelations of the past. It may even, we venture to say, have been done once or twice within the last ten years. Certainly it can be done again — living, breathing sculpture by new Pygmalions, wrought from the common clay of life that lies all about us! — New York Evening Post.

Drawing Characters from Life. — "It is an extremely difficult thing to write a novel at all, however bad," says E. F. Benson, "but when that initial effort has been accomplished, and a publisher has been found who is willing to print, bind, advertise, and issue it, then trouble begins in earnest. If the novel in question happens to sell, if for some reason the public choose to talk about it and discuss it, then the curtain is rung up on a dismal second act in which the author is cast for an approbrious role.

"He is accused of having drawn one or more of his principal puppets from living individuals. He has taken Mr. Smith and Mrs. Jones, or some other friend or enemy, and 'put' them into his book. He has violated all the decencies of friendship or enmity, and, though Mrs. Jones' true friends declare that this dreadful person in the book bears not the smallest resemblance to sweet Lavinia, they allow that by some sort of intuition they recognized sweet Lavinia immediately.

"Not that such an accusation, as most novelists will agree, is never wholly true, but is usually quite false, and, at the most, has some misleading fragment of truth about it to which it is difficult to frame an answer.

"He has never, if his novel has any sort of vitality about it, 'put' an individual into it as a leading character. What he has attempted is to present a type, and no individual can possibly have done more than supply to him some fragment of his type. No doubt he has made his observations from life, but he has only thrown each single individual into his stock-pot with a dozen other examples of his type. He has let them all simmer there in his magnificent and creative brain, and has drawn off at the end a concentrated pint of soup.

"But let him beware of telling the infuriated Mrs. Jones that he has not 'put' her into his book (though in miscroscopic quantities he has.) For, though Mrs. Jones has been justly indignant at these violations of the principles of true friendship or enmity, she will be much more indignant at being assured that they have not been violated at all.

"Individuals, in fact, are of no real use to the novelist when he is limiting his principal characters, except in so far that they may contribute a turn of speech, a trick of manner, or what not. If he drew any principal character from an individual his readers would scarcely yawn their ways through a dozen pages. Individuals are far too thin and shadowy to bear these roles. But he may, and often does, introduce careful and accurate sketches of individuals in his minor characters. That he may do with impunity, for nobody ever recognizes them, especially those from whom they are drawn. That is human nature; for who wants to figure among the minor personalities of a back row?

"Imaginary people are so much more interesting than actual ones. The inability of readers to grasp this fact is just one among the thousand sorrows of novelists." — Hayden Church's London Letter.

New Public Library Service. — The Boston Public Library in an effort to make its facilities available to the public has opened three reception rooms on the ground floor to

bring the public and the library's 1,000,000 books together. The three rooms will be known as the Information Office, Government News Service Room and Open Shelf, and are an attempt to make it possible to answer without delay all questions which do not require the aid of an expert, to put the people in close touch with the great stream of useful information constantly coming from the various bureaus of the State and Federal Governments, and to enable readers with the least possible trouble to choose books to their taste from the classified collection in the Open Shelf, which are representative of the library's thirty miles of shelves. The library in a bulletin on its new service says : —

"The questions which the information office receives may properly be divided into three classes : First, those calling for answers which can readily be given without the aid of the peculiar facilities of the library, but requiring acquaintance with the city and its resources ; second, those which require for the most part library experience and library training, and an intimate knowledge of the organization of the library in which the office is located ; third, those which call for the use of the current printed matter issued by the Government, and require a working knowledge of the functions of its numerous departments, bureaus, and offices.

"On the shelves of the information office may be found directories of the larger cities of the United States, a group of city telephone books, and a small 'quick information' collection including The World Almanac, Who's Who in America, The Statesman's Year Book, Hotel Red Book, Automobile Blue Book, &c. At the desk and in the drawers of the vertical filing cases there is being accumulated classified information on current topics, such as courses in the schools and colleges of the Boston district, guide books to Boston and vicinity, railroad time tables and publishers' book lists. In a box marked 'Current Topics' clippings are filed. During the week preceding the elections the box contained platforms of the parties, biographical sketches of the candidates, answers to voters' questions, and a sample ballot.

"From time to time small collections of books on special topics are placed in the room ; at present the shelves contain a group of books on the Pilgrims, and a citizenship collection.

"On the shelves of the Government News Service Room are the current bulletins of about 150 Government bureaus and offices arranged first by departments, then by bureaus ; over fifty of the more important periodical publications of the Government are conspicuously displayed in magazine racks. The same notices which are sent to the newspapers are received daily from the Departments of the Interior, Agriculture, State, War, Post Office, and Treasury. There is a complete file of The Congressional Record of the last session, with its index, together with several hundred of the more important hearings on contested bills.

"The Open Shelf Room, to the left of the Information Office, contains 2,500 selected books. These volumes have been selected for circulation in the endeavor to meet a long-felt want of people who desire to 'browse' among the books and to choose at leisure one which can be freely examined without use of the card catalogue." — New York Times.

Impromptu Composition Contests. — In the days when the "diabolic schools," as Southey called the group of writers that clustered fraternally and professionally around the shrines of Byron and Shelley, was hammering out literature at a fever heat it was a fashion among this set to stage competitive literary contests during their social gatherings, at some of which some famous productions were brought forth.

The contests were informal and impromptu. A subject would be proposed for a sonnet, for instance, and the poets would take pen and paper and "produce," offhand. It was a favorite literary game with Keats and Leigh Hunt.

Two sonnets that have become classic were the results of one of these contests — Keats's sonnet on "The Grasshopper and the Cricket," beginning, "The poetry of earth is never dead," and Hunt's on the same topic, beginning, "Green little vaulter in the sunny grass."

A famous novel of that period, "Frankenstein," by Mary Godwin Shelley, was produced in the same way. When Mrs. Shelley was in Switzerland with her husband and

Byron in 1816, a bantering proposal was made that various members of their party should divert themselves with the composition of competitive tales dealing with the supernatural. Byron started a story about a vampire, and never finished it. Dr. Polidore, his physician, wrote one on the same subject, which had quite a vogue and was at the time attributed to Byron. But Mrs. Shelley scored with "Frankenstein," the story of a scientific monster, which had a phenomenal run and has survived to the present day. — Kansas City Star.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

SOME RECOLLECTIONS OF HENRY ADAMS. With portraits. J. Laurence Laughlin. Scribner's for May.

LORD DUNSANY — MYTH-MAKER. Odell Shepard. Scribner's for May.

A RETROSPECT OF RYDAL MOUNT (Wordsworth's Home). Illustrated. Esther Cloudman Dunn. Scribner's for May.

WORDS WITH A TANG. Sophie Kerr Underwood. The Lion's Mouth, in Harper's Magazine for May.

THE BOOK OF JACK LONDON. II. — Briton Blood and Gipsy Instinct. Charmian London. Century for May.

BENJAMIN FRANKLIN, BOOKMAN. Asa Don Dickinson. Illustrated. Bookman for May.

WILLA SIBERT CATHER. With portrait. Latrobe Carroll. Bookman for May.

THE AUTHOR AND THE MOTION PICTURE. Benjamin B. Hampton. Bookman for May.

AN INTELLECTUAL ENTENTE. Edmund Gosse. Forum for May.

A NEW DRAMATIC POET (Odin Gregory). Richard Le Gallienne. Forum for May.

JOHN BURROUGHS. With portraits. Henry van Dyke. American Review of Reviews for May.

THE SEA — AND CONRAD. William McFee. Bookman for April.

IS THE TRANSLATOR WITHOUT A LITERARY CONSCIENCE? Julius Moritzen. Bookman for April.

DANTE AS THE POET OF THE SUPERNATURAL. With portrait. Current Opinion for April.

JOHN KEATS AS THE MASTER SPIRIT IN VICTORIAN POETRY. Illustrated. Current Opinion for April.

PLACING JAMES HUNEKER AS A CRITIC. With portrait. Current Opinion for April.

JAMES BRANCH CABELL. With portrait. Current Opinion for April.

THE REDS OF AMERICAN LITERATURE. John Burroughs. Current Opinion for April.

JAMES GIBBONS HUNEKER. With portrait. Etude for April.

THE NEED OF GOOD PHOTO-DRAMAS. Maibelle Heikes-Justice. Winter number of the Penwoman.

OPENINGS FOR WOMEN IN JOURNALISM. Josephine Wilson. Winter number of the Penwoman.

HOW TO WRITE A COLUMN A LA "B. L. T." Fourth Estate for April 2.

AN AMERICO-JAPANESE POET (Mrs. Charles Burnett). Literary Digest for April 2.

BERT LESTON TAYLOR. With portrait. Literary Digest for April 9.

BASEBALL REPORTERS WHO BROKE INTO LITERATURE. Literary Digest for April 9.

JOHN BURROUGHS. With portrait. Literary Digest for April 16.

NEWS AND NOTES.

The Authors' League of America has been reorganized and a new constitution has been adopted, changing its name to the Authors, Artists, and Dramatists' League of America, and establishing five classifications of membership, or guilds, the Writers' Guild, the Dramatists' Guild, the Guild of Free Lance Artists, the Screen Writers' Guild, and the Guild of Members-at-Large. A guild designed for newspaper men and similar writers is in process of formation. The league is preparing for a fight in behalf of writers generally against magazine publishers to retain for writers the motion picture rights in their stories. All but two of the publishers are willing to leave to the author all rights in a story but the right of magazine publication.

The John Burroughs Memorial Association has been formed, and "Slabsides," "Riverby," and "Woodchuck Lodge" — the three places most frequented by the poet-naturalist — are to be preserved as Mr. Burroughs left them.

The fifth and sixth volumes of the American Writers Series — "Our Humorists of To-day," by Thomas L. Masson, and "Our Playwrights of Today," by Heywood Broun and Ruth Hale — will be brought out by Moffat, Yard, & Co in September.

In "A Counting-house Dictionary," by John White Kuhrt (E. P. Dutton & Co.), the author has collected all the terms of that craft, and has illustrated the volume with specimen documents such as the certificate of origin, bill of lading, underwriting, and so forth. His appendix gives the metric system and a list of general holidays.

"The British and American Drama of To-day," by Barrett H. Clark (Cincinnati: Stewart & Kidd) contains biographical sketches of the leading English, Irish, and American dramatists, with a chronological list of the plays they have written and brief discussion of those that have met success on the stage. Among dramatists included are Pinero, Jones, Shaw, Galsworthy, Oscar Wilde, Yeats, Synge, Lady Gregory, Gillette, Clyde Fitch, Bronson Howard, Percy MacKaye, and Eugene Walter.

The sixth volume of the Collected Essays of George Edward Woodberry (Harcourt, Brace, & Co.) contains two extended works, "Appreciation of Literature" and "America in Literature." The two previous volumes, "Studies of a Litterateur" and "Literary Memoirs of the Nineteenth Century," consist of collections of short articles, many of them reviews of books contributed to the Atlantic Monthly or the Nation.

Charles Scribner's Sons publish the American edition of "Books on the Table," by Edmund Gosse. The book is an assembly of Mr. Gosse's latest literary papers, including essays and criticisms on "The Last Years of Disraeli," "Edgar Poe and His Detractors," "Thackeray's Daughter," "The Essays of Mr. Lucas," and the "Autobiography of Mrs. Asquith."

"The Men of the Nineties; Being a Note on Some of the Writers of That Period," by Bernard Muddiman, is published by G. P. Putnam's Sons.

The biography of Wilmer Atkinson, the founder of the Farm Journal, has been published by the Wilmer Atkinson Company, Philadelphia.

A schedule showing liabilities of $1,542,758 and assets of $583,617 has been filed in the Federal court in New York by attorneys for the Leslie-Judge Company. It is announced that the company will settle on the basis of twenty-five cents on the dollar. If this offer is accepted, the present owner, Mr. Green, plans to reduce expenses still further and continue the business of the Leslie-Judge Company.

The Christian Register (Boston) reached the one-hundredth anniversary of the publication of its first number during April.

Colonel George Harvey, who has been appointed American Ambassador to the Court of St. James's, announces his retirement as editor of the North American Review, and the suspension of Harvey's Weekly.

The Women's Press, a publication formerly issued as a daily in Chicago, has been revived as a weekly magazine. The publishers are Mr. and Mrs. Ferd E. Fisher.

G. P. Putnam's Sons have withdrawn the sale of "Pearls and Pomegranates," a book of verses, purported to be written by "Dorian Hope," whose real name is Bret Holland, because it has been found that twenty-six of the poems were written by Miriam Vedder, and the remainder by Augustin Lardy, who died a year ago. Holland, who furnished $500 toward the publication of the book, has disappeared.

Linn A. E. Gale, who moved his magazine to Mexico during the war, has been arrested as a draft dodger at Fort McIntosh, Texas, after being deported from Mexico by President Obregon.

In an effort to determine whether the public would prefer novels in paper covers at a saving in price, the Frederick A. Stokes Company have issued Gertrude Atherton's novel, "The Sisters-in-Law" in cloth covers at $2.00, and in paper covers at $1.50.

Doubleday, Page, & Co. have started a Spanish book department, with Harriet V. Wishnieff as manager. The Company will be the American distributors for a number of leading Spanish publishers and will handle a wide range of Spanish books.

Ernest William Hornung died at St. Jean de Luz, France, March 22, aged fifty-four.

Eleanor M. Ingram died in New York March 22, aged thirty-four.

Charles Haddon Chambers died in London March 28, aged sixty-one.

Will Reed Dunroy died in Chicago March 28, aged forty-five.

Charles Stuart Pratt died at Warner, N. H., April 3, aged sixty-seven.

George Harrison Mifflin died in Boston April 5, aged seventy-five.

F. C. Philips died in London April 21, aged eighty-two.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS

VOL. XXXIII. BOSTON, JUNE, 1921. No. 6.

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CONCERNING PRIZE OFFERS.

Has any one ever read a pamphlet of the United States statutes bearing the title "An act to amend an act . . . and to codify, revise, and amend the Penal Laws of the United States (Act of March 4, 1909, 35 Stats. 1088)"? No one but the initiated knows the meaning of as much as the title; and the subject matter, being exceedingly complicated and wearisome, is not apt to make popular reading. However, the pamphlet evidently means something to those concerned, even if unwittingly concerned, and being among the latter class I found myself obliged to read it.

After repeated efforts I found that it has to do with the awarding of prizes in lotteries, gift enterprises, and schemes, and more particularly the transmission through the mails of matter pertaining to such lotteries, gift enterprises, and schemes. And this is how I was unwittingly concerned, and how many others may be also.

A large and prominent musical club, with which I am affiliated, offers every year a money prize for a musical composition. This contest is open to all American composers, there is no entrance fee required, the compositions are submitted under an assumed name, and a board of judges (who are not connected with the club) are invited to pass judgment on the compositions. As the club desires to maintain a high standard of composition, the proviso is included in the announcements that "the club reserves the right to withhold the prize if no worthy material is submitted." Surely that is an honest announcement.

The postmaster, however, informs us that according to the laws prescribed and printed in the United States statutes (an act to amend an act, etc, 35 Stats, 1088, etc.) concerning lotteries, gift enterprises, schemes, etc, we are not permitted to include the proviso of withholding the prize in any case whatever, as we are using the mails to announce the contest to the unsuspecting public, and we are obliged to award the prize, regardless of the musical value of the submitted material.

Thinking the case was misunderstood or misrepresented, I wrote to the postmaster, who in turn wrote to the solicitor of the postoffice department in Washington, and again I received the same reply.

How can the standard of American composition be placed and maintained on a high level, if the awarding of a prize to inferior material is legally binding, and where is the lottery or chance in an honest competition

where musicianship and art are the requirements and chance has nothing to do with it?

Prize contests, literary, scientific, or artistic, are a recognized stimulus to creative work, but there must be absolute confidence on the part of all concerned that the awards will be made on the basis of merit, and not because the penal laws, which were framed with other intentions, compel the prize-giving.

Elizabeth A. Gest.

PHILADELPHIA, Penn.

PUBLICITY WORK FOR SCHOOLS.

Writing stories about the students in a state normal school for their home papers would not seem, on the face of the thing, to be remunerative work, much less a means of earning one's way through college, but it is the way I have met the high cost of going to school. I began writing stories about students when I took the freshman course in newspaper English. I did the work wholly for credit and soon found that I could not write a story of the achievements and triumphs of the boys and girls from the old home town so poorly that their home papers would not publish it with flaunting headlines. To all would-be writers who would receive the inspiration and encouragement that comes from seeing their copy in print my advice is — write somebody up for his home paper. As for material there is no more fertile field than the college campus, or rather the people who frequent it. Every one has a story if you but have the nose for news that can scent it out and then can write your story in plain, straightforward English. For example, the readers of the Caney Daily Chronicle want to know that "Miss Sarah Martin, a former Caney girl who will receive her degree from the Kansas State Normal School in June, topped the teacher market for women last week when she accepted a position in the Elmdale Rural High School at a salary of $1,750." Likewise the Wilson County Citizen is glad to publish the fact that "Leonard Bowman, a native of Wilson county, is a member of the Gilson Players, a dramatic organization in the Kansas Normal School, and is playing the leading part in Charles Rann Kennedy's play 'The Servant in the House' this winter."

But there are stories with a more general appeal. The leading daily paper of the state published a story with the photograph of a penniless young English girl who came to America for adventure and ended by working her way through the Kansas State Normal School grading papers for overworked professors. The story of the boy who carries full school work, despite the fact that a bullet has been lodged in his brain for eight years, was used widely in the Associated Press.

Then there is the brave little widow who with her three children is struggling to finish her education in order that she may go again into the teaching profession and support her family, and there is the seventeen-year-old boy who is the youngest man who has ever represented the Kansas Normal on a debate team ; there is the girl who has been elected to the honorary scholastic fraternity, and the precocious sophomore boy who still wears knee breeches — any and all of whom would make good stories literally to be had for the writing.

But where does my pay come in? Surely not from the "home papers." No, from the school publicity department. The department has come to believe that the school can put out no better brand of publicity than the story of how Hal Davis tore through the Aggie line for thirty-five yards in three successive downs, or how Miss Ima Adams threw away her notes when her opponents launched an argument which she had not anticipated and spoke extemporaneously in a rebuttal that

won the debate for her school. So they set me to writing stories which the boys and girls in the Dodge City and Grenola high schools, from which "Hal" and "Ima" graduated, are reading in the home papers, and which are convincing them that if "Hal" and "Ima" can make good "up at the Normal" they could, too. Last semester I sent stories to a thousand papers. In this way I have been able to earn from forty to fifty dollars a month and at the same time get a great deal of practical training for the journalism course for which I am preparing.

EMPORIA, Kan. *Jennie S. Owen.*

SUGGESTIONS FOR VERSE WRITERS.

Here are some ideas about the writing of verse and poetry which I have gathered here and there : —

Poetry is chiefly, though not entirely, an emotional expression, but do not try to write it by means of thought alone.

* * *

Write on subjects that touch the hearts of the people. Whether your efforts be humorous or serious try to reach the masses.

* * *

If you write what truly interests yourself, it will be likely to find a ready audience.

* * *

Drill in the various forms of verse-writing gives facility in expression. Practise all varieties of feet, lines, and stanzas, suiting the form to the feeling. This gives ease in changing.

* * *

When you use an irregularity do it intentionally to gain a certain desired effect, but be sure that your intention is of vital consequence.

* * *

Master the meaning and the uses of tone-color — the particular shade of meaning that will best convey your thought to the reader.

* * *

Use sparingly lines that merge without pause. Such verse is not easily read, but do not sacrifice everything to form.

* * *

Unrhymed lines should not be used simply because you find it difficult to write good rhyme. Do not use vers libre merely because you find it difficult to write good meter ; in other words, hold to your purpose firmly.

* * *

First, last, and always think of the effect you are trying to produce. By the effect I mean the emotion incited in the reader.

* * *

Be sure that your motives are clear and sharp : one emotion created at a time.

* * *

Keep what you write within the understanding of the average reader, if you wish popularity among the masses.

* * *

Use one title only. *This* or *that* will very likely confuse your intended effect.

* * *

Remember that punctuation is vital to the thought or feeling you wish to convey.

* * *

The more readily a poem is understood, the wider will be your popularity ; but avoid the trite.

* * *

Do not use repetition of thought or word unless you are doing it to gain a certain desirable effect.

* * *

The first line of a poem is often a quotable line, but reserve your explanation, or climax, for the last. Hold it back even until the last word if you can without injury to the theme.

* * *

It is impossible to write anything that will live if it makes no appeal to the imagination or spiritual in our nature.

Gladys Wilmot Graham.

SAN FRANCISCO, Calif.

THE WRITER.

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MARGARET GORDON, . . . EDITOR.

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*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

A reader of THE WRITER asks: "Will you please give me some information about the publishing of poetry?" Certainly no one can say that this question is not general. It would be an exhaustive answer that would cover the whole subject. Of course, if the question is taken literally, to apply only to the publishing of *poetry*, its scope is limited, for very little real poetry is written nowadays. In all probability, however, the questioner is thinking of more than that — poetry, near-poetry, verse, rhyme, free verse, maybe even doggerel, rhythmic varieties of all of which, with the exception of real poetry as noted, we see a great deal in print. How, then, about its publishing?"

***

In the first place, it may be said that poetry — to be used hereafter as a generic term — is published in three ways: in newspapers, in magazines, and in books. The newspapers, as a rule, do not pay for poetry. There are some exceptions, like the New York Herald, the New York Sun and the New York Times, but they only serve to prove the rule. Some sarcastic newspaper editors even go so far as to offer to print poetry if the poets will pay them so much a line — sometimes more than advertising rates. At the same time, newspaper verse is not to be despised. Some of it is little more than doggerel, but most of it at least means something, and much of it expresses human sentiment in an effective if not always in a wholly poetic way. A poet eager to get his productions before the world may do well to send them to good newspapers, without expectation of payment for them. In doing this, if they are accepted, he will get them before a large audience, and he may get as much money for them as he would by offering them to magazines, for the poetry market in the magazines is limited. A few of the high-grade magazines and weekly periodicals pay good prices for poetry — or what the editors regard as poetry, much of it, some severe critics say, rhythmic word puzzles, with more sound than sense. A considerable number of the lesser magazines buy poetry, but they do not pay for it much more than the newspapers do — two or three dollars for a poem, although some of them may pay five dollars and a few even ten dollars or fifteen dollars for something that the editor likes. To make a living

writing poetry one must be as fluent and as talented, in writing for the newspapers, as Edgar Guest, or Walt Mason, or Jimmie Montague, all of whom get large incomes from the syndicate publication of their verses, or in writing for the magazines as Carolyn Wells, or Clinton Scollard, or some of the other writers whose verse has vogue. As for books of poems, publishers used to shy at the idea of publishing them and say there was no money in them. They even declared that the books of well known poets were published largely at the expense of the authors and were not financially successful. Of late years the views of publishers have changed somewhat, and some books of poems produced at the publisher's risk have brought to the authors good sums in royalties, but it remains true, probably, that the sale of the average book of poems will not pay the cost of publication.

* * *

A poet may begin by contributing to the newspapers. After he has gained some reputation, and especially if his verses are widely reprinted in newspapers through the country, he may write something that he can sell among the magazines. When he has established a magazine reputation, perhaps some publisher will consent to bring out a volume of his verses. If his object is to make money by book publication he should wait until he can find a publisher who will produce a book of his poems without any expense to him. Any poet, or near-poet, who has produced the material for a book can find a publisher who will make the book at the author's expense — charging him more, as a rule, than he could get the book made for by a big printing house, but the sale of such books is generally limited to the kind friends of the author, and the poet who pays the cost of publishing his book of poems seldom gets his money back. As for "song poems," the innocent person who pays for having them set to music and published might as well throw his money off the end of Narragansett pier.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Some years ago, when I was considering the question of engaging in life insurance work, I came across the experience of a solicitor who checked up on the financial results obtained in relationship to the number of interviews held and found that each interview thus considered averaged him one dollar and a half. Thereafter he found encouragement from tabulating his day's work as "X" calls made at $1.50 each. Regarded in this light each interview had a distinct money value, which to him was an incentive to continued activity and an encouragement as to results obtained quite in contrast with his former "What's the use?" and consequent discouragement when interviews were seemingly nonproductive of good results.

Busy now in the writing field, I have found this a method which has its advantages here as well as in the case mentioned. While primarily my writing is a side-line, taken up as a diversion from regular lines of work and pursued with a view to self-improvement, there is a decided stimulus to continued and painstaking effort when one realizes that each article prepared and submitted has a relative monetary value. This method of appraising the value of one's work may be used also as a criterion by which to judge as to the progress being made toward the goal of quality and worth-whileness, by a simple comparison between present and past results. Is the percentage of rejections decreasing ; is the average cash value increasing?

The optimistic viewing of each "returned-with-thanks" slip as having a real cash value is a healthy antidote to the depressing "Is the game worth the candle (postage)?" attitude of mind which would "make cowards of us all," even if cash returns may not have been the primary object in becoming a writer.

TORONTO, Ont. *Fred S. Shepard.*

Only one periodical, as I remember, has stories the interest of which does not depend upon the plot. That magazine is for adults and no periodical, I believe, prints for children narratives touching their own lives with

an appearance of truth, and with companionable child characters.

I attempted to write such a story as I had in mind, and tested results by reading it to children of about fourteen years. My success was evident.

I then sent the story to one of the most widely approved periodicals for youth and received, with its return, in place of the printed slip, a courteous letter from which I give the following quotation : "Your idea is a pleasant one and Irma is a very attractive child, but we fear our readers would find the *plot* rather slender."

Verily the plot is the thing wherewith to catch the editor. *Marion Horsford.*

CHARLOTTE, Vermont.

A London newspaper trying to find the novel with the shortest chapter concluded that the prize went to Bulwer-Lytton, in whose "What Will He Do With It?" the chapter headed "Denouement" consists of only one word : "Poodle," but an English critic has hastened to announce that the shortest chapters in existence are in Laurence Sterne's "Tristram Shandy," for in Chapters XVII and XIX Sterne put nothing but dashes.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

The Penn Publishing Company (Philadelphia) takes especial pleasure in promoting young writers who give promise of ability, and, as an instance of what the Company has done in this respect, calls attention to Temple Bailey, who had written only short stories until Mr. Shumaker suggested to her a certain type of book. Today she is one of the foremost novelists and nothing that she writes is without a publisher. Her two latest books have sold more than 50,000 copies each, and her short stories find immediate acceptance. The Company, of course, welcomes authors whose reputations are already established, but it is really more keen for the new people, as it finds their development and the promotion of their books so interesting that it will take a chance on anyone who shows evidence of ability.

Life (New York) is interested in short dialogues or jokes, short prose articles of less than 500 words, and ideas for cartoons. Life is at present overstocked with verse and long material.

The National Pictorial Magazine (Windsor, Ontario) wants articles of general world-wide interest, preference being given to those of British setting, either in England or her colonies, and some short stories with a bright, cheerful outlook.

The Popular Magazine (New York) needs manuscripts of all lengths. Fiction should be stories of contemporary life, preferably of American life about Americans, embodying a cheerful and almost romantic view, but at the same time clinging rather closely to a realistic presentment as regards detail. Good Western stories are wanted — not the hackneyed type, but something unusual and original. Stories of the war are not wanted. Just now the magazine is looking for new authors capable of writing a series of either short or long stories, and the editor says that the more stories an author sells to the magazine, the more valuable he becomes. Decisions regarding short stories are reached within a week, and on longer stories within two weeks. The Popular Magazine pays on acceptance and pays good prices.

Adventure (New York) needs stories with real action in them. This does not mean melodrama, but stories where the characters act instead of merely talking, and where the main plot does not turn on psychological theories.

The Editorial Department of the Methodist Book Concern, 420 Plum street, Cincinnati, Ohio, is in need of stories and articles for a paper for girls in their teens, publication of which will begin in January, 1922. The paper has not yet been named, but the publishers are seeking wholesome, vigorous stories with plenty of adventure and action, in which the ethical lesson is an integral part of the plot

and is not put in the form of preachment. Boy-and-girl stories in which the girl plays, possibly, the more important role are preferred to stories of boarding-school life, or of girls' classes, cliques, and clubs, although, of course, these will be used to some extent.

Film Stories Magazine (New York) especially needs verse and fillers with a motion-picture slant.

The Independent (New York) is always glad to consider timely, readable articles on subjects of general news interest, not exceeding 2,000 words, and, if possible, accompanied by photographs. The Independent has a department called "A Little of Everything," covering a wide range of subjects: religion, art, literature, popular science, invention, etc., for which the editors are always on the lookout for short interesting articles, of from 100 to 500 words. For this department, photographs, with captions of 100 words or so, will also be considered.

The People's Popular Monthly (Des Moines) is looking for a serial of 40,000 words, which will show a genuinely big man or woman contributing to the upward trend of his own community and finding his own happiness there. The editor would also like a few holiday stories, but with these exceptions the magazine is buying practically no fiction, and will not be in the market again until fall.

The advertising department of the Famous Clothiers, Madison & Halsted streets, Chicago, publish, two or three times a year, a little magazine called the Saturday Evening Ghost, and need at least one story for each issue. Stories should contain from 2,000 to 2,400 words, and should be of a very humorous nature, with lots of personality in them.

The Ladies' Home Journal (Philadelphia) is oversupplied just now both with fiction and general articles.

The Furniture Age (Chicago) especially needs stories concerning successful display advertising, sales and business promotion ideas tried and proved by furniture merchants everywhere — personal experience articles concerning outstanding business successes in which names, dates, and places should be freely used. Good illustrations are essential.

The Mother's Magazine and Home Life (Chicago) is in the market for some real, interesting, live, full-of-fire fiction, very short, and some short stories, of from 1,800 to 2,500 words.

The Industrial-Arts Magazine (Milwaukee) is in the market for articles on vocational education, manual training, and industrial arts. The magazine offers a steady market for articles on school projects in woodworking, metal-working, clay and cement work, and sheet metal.

Young People (Philadelphia), an eight-page weekly story paper for people more than eighteen years old, is in the market for good short stories, not exceeding 3,000 words; serials, of not more than eight or ten chapters; general articles on interesting subjects, with illustrations or photographs; and biographies.

The editor of Fashionable Dress (New York) would like to get in touch with a writer who is an authority of the subject of beauty, toilet preparations, etc., and also with some one who is capable of handling an Entertainment department in the magazine.

A press notice sent out by Dorrance & Co., Inc., publishers of Philadelphia, indicates that they would like to receive the manuscript of a good book of etiquette — "a manual of manners" — for the women of the United States.

Today's Housewife is so well supplied with manuscripts of all kinds that the editors will not, in all probability, buy anything until after the first of September.

Social Progress (Chicago) will not be in the market for material again before next October, as the editor has on hand more literary material than she will be able to use for some time. Social Progress cannot use manuscripts of more than 2,000 words, and prefer-

ence is given to manuscripts of from 1,200 to 1,800 words. Good photographs, suitable for half-tone reproduction, add to the interest of articles and influence their acceptance.

The name of the Parisienne will be changed to the Follies (New York), beginning with the July issue.

Padraic Colum has been elected editor, and Carolyn Hall, associate editor, of the Measure for the second quarter, beginning with the June number. The editorial office of the Measure is at 449 West Twenty-second street, New York.

Tempo is a new poetry magazine, printed with exquisite taste, published at Danvers, Mass., with Oliver Jenkins, editor, and R. Ellsworth Larsson, associate editor. The first number, that for June, is a very attractive one.

The American Agriculturist (New York) has been sold by the Orange Judd Company to E. D. Dewitt, formerly the business manager of the New York World.

The publication of the Amateur and the International Collector (St. Paul), new magazines of which announcement was made in the April number of THE WRITER, has been discontinued.

William P. Blake, surviving trustee of the Paderewski Fund for American Composers, offers two prizes: one of $1,000 for a symphony and one of $500 for a piece of chamber music, either for strings alone or for pianoforte or other solo instrument or instruments, with strings. The prizes are open only to American-born citizens, or to those born of American parentage. The pieces offered must never have been performed in public, and never before offered in competition. They must be sent under an assumed name or motto, with the composer's real name and address enclosed in a sealed envelope. Each orchestral score must be accompanied by an arrangement for the pianoforte in four hands. Manuscripts must be sent to Mrs. Elizabeth C. Allen, New England Conservatory of Music, Boston, Mass., between September 15 and September 30—not earlier or later.

The American Humane Association (Albany, N. Y.) is offering prizes aggregating $300 for the best essays dealing with the sufferings of animals caught in steel traps. The contest will close in September.

A. W. Bull, of Ithaca, a graduate student of Cornell University, won the fifty-dollar prize offered by J. H. Nortridge, president of the North Ridge Brush Company, for the best written plan to bring the Company's summer vacation offer before students.

The C. J. DeGaris Publishing House, Melbourne, has awarded the second prize of £150 to J. M. Walsh, for his novel, "The Lost Valley," and the third prize of £100 to Mrs. Ada H. Holman, for her novel, "Sport of the Gods," submitted in the Australian novel contest, which closed last September.

Prize offers still open:—

Prizes in Letters offered by the Columbia University School of Journalism: For the best American novel published this year, $1,000; for the best play performed in New York, $1,000; for the best book of the year on United States history, $1,000; for the best American biography, $1,000. Also, Prizes in Journalism, amounting to $3,500 and a **$500-medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer. Particulars in** April, 1920, WRITER.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris for the two best essays on **"Tolerance in Economics, Religion, and Politics."** Particulars in February, 1920, WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Prizes of $500, $250, $150, and $100 for best letters on "My Greatest Problem — How I Solved It," offered by Physical Culture, New York, contest to close September 1. Particulars in April WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prize of $1,000 for the best essay on "Contributions of Jews to Hygiene," offered by the Jewish Publication Society of America, Philadelphia, competition to close November 1, 1922. Particulars in April WRITER.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close Oct. 1. Manuscripts should be sent to W. V. Bingham, Director Division of Applied Psychology, Carnegie Institute of Technology, Pittsburgh, Penn. Particulars in May WRITER.

Prize of $100 offered by the Swift & Company Male Chorus for the best musical setting for the poem, "The Four Winds," by Charles H. Luders, contest to close July 1. Particulars in May WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Berkshire Music Colony, Inc. prize of $1,000 for the best trio for piano, violin and 'cello, submitted before August 1, 1921. Particulars in September WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Prize of $50 offered each month by the Touchstone (New York) for the best poem or group of poems submitted anonymously. Particulars in February WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Prize of $1,000 for a new air for the Yale song, "Bright College Years," offered by the Yale class of 1899. Particulars in April, 1920, WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

May Freud Dickenson, whose story, "His Daughter," came out in Breezy Stories for May, was born in San Francisco, but went to New York at an early age and has made her home there ever since. She was graduated from Hunter College, New York, in 1909. While in college she wrote for the college paper and took a prominent part in the writing and acting of the college dramatics. On leaving college she went on the stage, and toured the northern and eastern part of the United States and Canada with the "Baby Mine" Company under the management of William A. Brady. In 1912 she married E. H. Dickenson, a graduate of Columbia University and a mining engineer, and accompanied him to Alaska, where they spent a year in the various mining towns along the coast. They then went to Canada, where a daughter was born, in Montreal. In 1917 they went to India by way of Japan, China, and the Malay Straits, and lived out in the jungles, forty miles from the nearest white people, until they were driven in to the station of Jamshedpur by a native uprising. Mrs. Dickenson remained in India for two years and traveled over the country quite extensively, but was finally forced to leave because of the trying climate. After much difficulty due to the post-war transportation congestion, passage was secured out of India on the Natal Line, running to South Africa. There was a typhoon off the coast of Madagascar, and the ship drifted helpless for six days, but reached Durban in safety, and some weeks were spent in Natal and Cape Town, passage for England being secured with difficulty. Here again delays were encountered, but after an adventurous time Mrs. Dickenson crossed to France and sailed from Havre, reaching New York in August, 1919. Mrs. Dickenson has always been interested in writing, and has won several prizes in minor story-writing contests.

She has had work published in the People's Home Journal, Snappy Stories, Breezy Stories, and Young's Magazine.

Marion Lyon Fairbanks, who wrote the story, "The Open Gate," which was published in Young's Magazine for May, is the wife of Sheldon H. Fairbanks, a special writer for the Detroit News. Mrs. Fairbanks was born in New York, received most of her education in Boston, studied music at the Fessler School in Cleveland, and has made her home in Detroit for the past four years. Because of her early interest in music, she says the idea of writing did not occur to her until she was twenty-one At that time two Sunday papers in Cleveland were featuring similar contests ; 300-word essays on "human problems" — the usual sort of thing : "Is a White Lie Ever Justifiable?" or "Is the Modern Woman More to Be Desired than the Clinging Vine?" All essays printed were paid for, and Mrs. Fairbanks had about twenty consecutive essays accepted. So, despite her sense of humor, creating fiction seemed to her a reasonably short step, and she began by studying books on the subject by Esenwein and Neal, which proved helpful ; but in the next two years although she wrote ten short stories, none of them sold. Two poems, however, were accepted by Munsey's, and some light verse of the "filler" type also sold. Then Young's Magazine bought a story, and in the past three years Mrs. Fairbanks has sold twenty-five more stories, some of them novelettes, to the C. H. Young Publishing Company, some of which have appeared in Young's Magazine and some in Breezy Stories. Mrs. Fairbanks says she finds her greatest help in inveterate reading, May Sinclair and Edith Wharton being her favorites, and that there are three stages of joy in her work : First, the conception of the idea and the day-dreaming thereof ; then the actual writing of perhaps the first four pages. From then on, she says, it is largely grind, and the final typing of the manuscript is the worst part, rewarded, however, at the mail box by a feeling which she says she can describe only as a peace that passeth all understanding. Mrs. Fairbanks finds it advisable to think out her stories in detail for two or three months before writing them. She feels then that she is closely acquainted with the characters, and they become as clearly defined as living personalities.

Louisa Fletcher (Mrs. Willard Connely), whose poem, "Mandarin Red," appeared in Harper's Magazine for May, was born in Indianapolis, and is a graduate of Smith College. Under her former name, Louisa Fletcher Tarkington, she has had poems, including "The Land of Beginning Again," published in Scribner's, the Century, the Metropolitan, Ainslee's, Harper's Bazar, the Cosmopolitan, St. Nicholas, and the Smart Set. Before "Mandarin Red," her most recently published poem was "Strife's End," which appeared in McClure's Magazine for April, 1918.

Nancy Barr Mavity, author of the poem, "The Home Maker," which was published in the Century for April, was born in Illinois in 1890, reared in Iowa, and educated in Ohio. She is a graduate of Wellesley, and holds the degree of Ph.D. from Cornell University, and says she has lived, worked, and played in various cities from Philadelphia and New York to San Francisco. She taught English for two years at Connecticut College, and then gave up teaching for editorial work with a publishing house in New York. After a few months of this, she married a member of the staff of a rival publishing house, but both members of the family continued to work side by side. For the last two years Mrs. Mavity has lived in California, where she is assistant literary editor of the San Francisco Chronicle. She has contributed essays and verse to the Bookman, the Dial, the Unpartizan Review, the Delineator, the Designer, Everybody's Magazine, Contemporary Verse, the Masses, the Liberator, the Forum, and the North American Review, and during her stay in New York she was one of the book reviewers for the New York Evening Post. Mrs. Mavity's verse is represented in three anthologies : the "Anthology of Magazine Verse for 1917," the "Masque of Poets," and "Contemporary Verse Anthology."

Emma Lee Walton, whose story, "The Bethany Stage," was printed in Scribner's Magazine for May, is a native of New Orleans, but has always made her home in

Chicago, and for several years has been a regular paid contributor to the editorial page of a Chicago paper. In addition, Miss Walton writes, and acts in, plays on Colonial history, and she has had contributions in nearly forty magazines. Miss Walton says she wrote "The Bethany Stage" because she loves New England and its history, which is the history of her own ancestors. She is a genealogical enthusiast, and with her mother went on a genealogical jaunt, becoming much interested in the villages in which they stayed, and to one of which they journeyed in the wagonette that became the base of her story. She kept turning the idea over in her mind, she says, until it was all thought out before putting the story on paper. Miss Walton adds that she has never sold a story that she wrote up too soon after getting the basic idea.

Caleb Wrath, who had a story, "Smelted from the Same Ore," in Scribner's Magazine for May, and a story, "The Cobbler of Acanthus Alley," in the May Bookman, wrote his first story behind one of the life-boats on the upper deck of a transport homeward bound from Havre a little more than a year ago. "Smelted from the Same Ore" was rewritten five times, and now is being translated into Spanish and will be reprinted in that language in the magazine, Inter-America. From collaboration in the translation of French novels, Mr. Wrath graduated successively into free-lance newspaper work in New York city, and thence into short-story writing. He has just completed a farcical novel, entitled "The Everwake Venture," which he hopes to adapt for presentation as a dramatic farce, as soon as arrangements for periodical and motion-picture rights are completed.

PERSONAL GOSSIP ABOUT AUTHORS.

Aumonier.—Stacy Aumonier declares that he "just drifted into literature in the philandering manner of the majority of writers." The drifting took him far from London, to Italy, Spain, France, Germany, Holland, America, and Canada. He is of Huguenot descent. His ancestors were silversmiths who came to Spitalfields after the massacre of St. Bartholomew; and nearly all his relatives have been craftsmen of some sort. But his natural bent was for acting, and before the war he had made quite a reputation by giving character sketches, impressions of various people he had met in the streets, on buses and tubes, and about the country-side. This profession was swept away by the war. He served then as a chart maker, for he had had training as a decorative draughtsman in London and Paris. By then he had started to write, and among the war activities of "a despised B3 man" he managed to solace himself with this new-found pleasure. His first writing was a short story called "The Friends." Although a literary agent told him that no one would touch such a story (it was about two furniture salesmen who drank themselves to death), it proved one of his most successful tales.

Field.—Eugene Field's "Little Boy Blue" was published in the first issue of America, a weekly with which one of his close friends was connected. In that number also appeared James Russell Lowell's "St. Michael the Weigher." A race for popularity between the poems at once developed. Which would have the greater run in the newspapers of the country? "Field and I," Charles H. Dennis writes in the Chicago Daily News, "looked for them through innumerable newspaper pages, clipping them and counting the clippings. To Field's great glee, 'Little Boy Blue,' written as it was by an unknown poet, soon began to outrun Lowell's more pretentious effort. Its lead grew longer day by day, till it was plainly established. One day I tried to perpetrate a fraud on Field. With the help of the printers, I made up a bundle of spurious clippings of 'St. Michael the Weigher' and laid them on Field's desk in an imposing pile, far outweighing the day's clippings of 'Little Boy Blue.' When Field came in he was riveted by the clippings for half an hour. Then his sudden guffaw announced discovery of the fraud. 'Oh, no,' he said. 'That won't go down. Mike needs your help badly, but the Little Boy Blue will beat you both.'"

Most of Field's poetry, says Dennis, was written very late at night. He was an insatiable theatre-goer; and life was so full of emotions, friendships, and "whimsies" that he could hardly settle down to concentrated

thinking except at midnight. Once he assiduously wrote and stored up poems for weeks in order that he might, as he said, "astonish the natives." He had already filled his column one day from top to bottom with a series of poems of high quality. When the appointed time arrived — it was the week of July 15, 1889 — he filled it with poems of his best workmanship for six successive days. The feat attracted wide attention, and Field always recalled it with elation.

Dennis relates how Field defended to him his method of rendering Horace, which some critic attacked as impudent. "In paraphrasing the lighter verses." he said. "I begin by asking myself how Horace would write those verses if he were alive to-day, amid surroundings similar to mine. He was a joyous spirit and certainly he would express himself joyously and rhythmically if he were now on the earth. So I try to interpret Horace in a way to bring his pagan poetry up to date. At least, I give him the best in the shop."

Hay. — The first poem of John Hay to get into print was "Little Breeches." Royal Cortissoz tells the story in the first of the two volumes of his "Life of Whitelaw Reid" (Scribner). Hay passed the verses across the table to Reid one evening when they were dining at the Union League Club. Reid read them and put them in his pocket, remarking that he would give them a conspicuous place in the Tribune in a day or two. Hay seemed greatly surprised. He shook his head incredulously and replied: "You wouldn't dare to." Doubtless he was thinking of the closing lines of the poem: —

> And I think that saving a little child,
> And fotching him to his own,
> Is a derned sight better business
> Than loafing around the Throne.

But Reid was as good as his word, and on the evening of the day of their publication Hay, riding uptown in a horsecar, had the agreeable experience of seeing a man whom he had not known take the poem out of his pocket and read it to a neighbor.

Within a week or two Hay wrote the next of the series, "Jim Bludso." Reid handed it back with the observation that the last stanza was not worthy of the rest, and that a much more effective ending was possible. Hay accepted the criticism and wrote another ending, which also Reid rejected, saying that it could be improved upon, and suggesting that the poem ought to be wound up with epigrammatic snap. Unfortunately, these two endings do not seem to have been preserved. The third version, which Hay finished a day or two later, is the one which appeared in the Tribune. The twice-changed ending had become the now familiar lines: —

> And Christ ain't a-going to be too hard
> On a man that died for men.

Mason.—While Emporia was mourning the loss of Walt Mason, who sold his home there and was reported to have adopted California as his home, the prose poet sent a letter to an Emporia newspaper announcing that he has not deserted the Sunflower state. Mr. Mason describes the building of his house — "the House that Walt Built" — in the following letter: —

"We have sold our Emporia house, at least the preliminary papers have been signed and sealed. It has caused me many a moment of anguish and remorse, for the old house on Twelfth avenue means a lot to me. When I built it, I expected to end my days under its roof; and the building thereof was my biggest achievement in this world. I am proud of that house, and I hope with reason. There has never been a mortgage on it. I never borrowed any money to finish it. Before it was half done, I realized it was going to cost a great deal more money than I figured on — and I had n't the money. But I buckled down to my old typewriter and made it smoke day and night.

"During summer and fall when the house was under construction I wrote more stuff than the law allows. I wrote my syndicate rhymes and six prose stories a week for the Chicago News, and a Sunday story for The Kansas City Star, and twenty rhymes a month for trade papers, and a rhyme a week for Judge, and Heaven only knows how many other masterpieces. Tommy Cox (the contractor) would notify me that he would need $800 in a few days, and instead of borrowing it I chanked up the typewriter and earned it. All that summer and fall I had rheumatism.

I used to go limping up from our State-street house to the new mansion on Twelfth, often so discouraged and blue I wished I had never dreamed a dream of a brand new house on the avenue. And we moved in a few days before Christmas, and Charlie (Mr. Mason's brother) and his folks came down from Seneca and there was snow everywhere, and we had a big log in the new fireplace, and the furnace also was crackling away, and it was the grandest Christmas I ever knew, and I was the proudest old relic you ever saw, for I had built and furnished the blamed shanty and did n't owe a dollar on it.

"And now another man, with whiskers, will sit on that big front porch and watch the autos go by, and he won't care anything about the story of pain and hard work woven into the fabric of the place. But I realized two or three years ago that Kansas winters were going to send me to an untimely grave if I stayed with them. My winters in Emporia for several years have meant misery for me, the snow and the slush and the wet pavements filled me with pyrotechnic pains, and I usually had one foot or the other done up in a suitcase. Last winter was so long and cold, and my hand-to-hand combats with the furnace in the basement were taking so much out of me that I decided I could n't endure any more of it. So I sold the good old house. But I have n't quit Emporia. I am keeping an auto there and it is more useful to me than a house.

"I hope to go back for the fall months every year after this year, and just hang around the beloved old town until the snow and the sleet stuff get busy, and then chase myself to a warmer clime." — Kansas City Star.

CURRENT LITERARY TOPICS.

Journalism in Fiction. — "A curious fascination seems to surround a modern newspaper magnate, and novelists and dramatists find it irresistible. Indeed, it is not only the man who runs the machine, but the whole mechanism of journalism itself, in all its various branches, which appears to provide an inexhaustible subject for curious inquiry. If we go back a few years we have 'The Street of Adventure,' by Sir Philip Gibbs, and perhaps a cleverer book still, 'Little Devil Doubt,' by Oliver Onions. Then there is Arnold Bennett, with his careful study of Sir Charles Worgan in 'What the Public Wants.' Simultaneously there was a play at the Kingsway Theatre, 'The Earth,' by James Bernard Fagan, with Norman McKinnel playing the part of Sir Felix Janion. Coming down to quite modern times, we have St. John Ervine's 'The Foolish Lovers' and Miss Ruth Macauley's 'Potterism.' And now to end the list we have W. L. George's latest novel, published by Methuen, to which he gives the succinct and not too complimentary title of 'Caliban.' I imagine that 'Caliban' is Mr. George's name for his successful newspaper proprietor, just as Potter and Potterism stand in Miss Macaulay's mind as apt nomenclature for the journalistic mind. Why journalism should thus be singled out amongst all the modern industries for this close and intensive study is a little difficult to say, but there exists, perhaps, a curious psychological interest as part of the fascination of the subject. The world apparently wants to know, at all events the novelist wants to know, what strange kind of phenomenon the newspaper magnate represents in his concentration for a given purpose, and his supposed neglect of most of the ordinary amenities of life. In some cases the novelist obviously draws out of his inner consciousness the portrait of his hero. In other cases he takes one or two living personages as his models, and suggests at all events, if he does not absolutely indicate, that he is writing a roman à clef."—W. L. Courtney in London Daily Telegraph.

The Art of the American Novelist. — The American novelist begins his career with a "crude but powerful" novel that does not succeed, and a few well-made short stories that do. Two years later his mind has cleared, his eye sharpened, his pen grown more skilful. He writes a novel that serializes successfully, disposes of 20,000 copies, and then sells his story to the melting pot of the movies for a very substantial check. His six months' work has brought him what for

most professional men would be two years' good income. His name is known, his market is ready, all he has to do is to write. Skill he possesses and a knowledge of his public. Only his art is incomplete. It lacks finish, it lacks depth, it lacks most of all the maturity that comes from ardent, unremitting labor, and he knows it. His style is good ; it is not excellent. It expresses his imaginings ; it will not, like a great style, preserve them. Why doesn't he stop large-scale production, and learn to write?

This is the turning point, and nine out of ten *able* Americans turn to the left. They increase facility ; they do not intensify their art. They lay hands upon more of the public ; they do not tighten their grip. They write more books, but not better books.

Why don't they stop? Since they belong to a nation of speculators, why are they so unwilling to speculate with their popularity? Why do they invest their capital of reputation dully in the routine of a standardized output, instead of using it to produce something new, something better, which will bring them satisfaction as well as cash? Are they timid, these captains-of-fiction, or are they more enamored of luxury than of their profession?

Neither implication is wholly true, but there is truth in both. If Geoffry Wildairs, the successful author, makes $10,000 a year, he contracts obligations in the form of automobiles, clubs, and a taste for Southern climates in February that require fifteen thousand to satisfy them ; and there is no sure way of making ten thousand grow to fifteen thousand while perfecting one's art — while, having learned to write well, learning to write better. Therefore he pursues the nymph of luxury instead of the goddess of fame, and finds her quite as elusive, and knows her to be less excellent.

No one asks the American novelist to starve like his Grub Street predecessor. For Geoffry Wildairs and his fellows that is quite unnecessary. We grant him five, ten, even fifteen thousand a year as a "living wage"; and his attempt to dig in, to consolidate his art, is not likely, as publishing goes nowadays, to cause much, if any diminution. But he must say : I have enough income to keep me afloat ; now for good work.

Why doesn't he say it? Is the professional spirit less strong in America than in England and France? Has writing with us become a business, with the code of a business instead of a profession? Do we lack the strength of resistance which alone enables a writer to write for sufficient profits from great excellence, instead of great profits from continuing mediocrity: For it is weak to write a "strong" novel when one can write a good one ; and in the long run it is foolish. Not even in this heyday of short-story and movie profits can an author keep up with a profiteer, a picture star, or a stock manipulator. The ultimate luxury is ever beyond his reach. He may achieve four bathrooms, but scarcely an indoor swimming pool. He may own two cars and a saddle horse, but three and a stable will be out of his reach.

When the money begins to come in a steady flow instead of drop by drop, when one's name goes from the bottom to the top of the column, then is the time to take counsel with perfection, to consult the desires of the spirit, to ask whether it is better to be the author of five good books or ten thousand facile pages.

There are, at a guess, fifty American novelists making this year incomes so large that only extravagance can spend them. Ten of these are writing precisely what their Lord and Maker in His inscrutable wisdom created them to write. Ten are convinced that next year they will slow down production and go on a quality instead of a quantity basis. Ten have hardened their hearts and long since thrown over vain regrets for what they might have written. Five have won through to a success they never expected by doing the best that was in them, let come what might. And the rest, however high-hearted and flippantly cynical in public are familiar with the dead spaces of the night when there is gnashing of teeth for the reward which alone tempts them — the reward of a durable excellence — now known to be forever out of reach. — New York Evening Post.

How Fairy Tales End. — An enterprising Dutch scholar has made a diligent study of the means resorted to by various nations to

bring fairy tales to a satisfactory conclusion. "For any one who does not believe this tale, the documents are in convent so-and-so" is the formula in Portugal. "The knife with which he killed himself is still preserved in such-and-such a place," says the Japanese. "If it is not true, my grandfather is a fibber," says the Swede. In French they end up with: "The cock crew and it became day." In Rumania the commonest ending is: "The King went away and became a monk in the Convent of Lies on the other side of the stream of truth." Hungary adopts a quite irrefutable ending: "And if he has not died he is still living." Germany also is cautious: "If I am lying, then he also lied who told me the story." Holland introduces a species of *deus ex machina*: "Then came a huge hog with a long nose and blew the story out." — New York Evening Post.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

LITERATURE AND BAD NERVES. Wilson Follett. Harper's Magazine for June.

WORDS WE WOULD WILLINGLY LET DIE. Richard LeGallienne. The Lion's Mouth, in Harper's Magazine for June.

THE MENACE OF INFANT GENIUS. Ben Ray Redman. The Lion's Mouth, in Harper's Magazine for June.

JAMES HUNEKER. H. L. Mencken. Century for June.

THE BOOK OF JACK LONDON. III. — Jack London as a Boy. Charmian London. Century for June.

THE POET'S RELIGION. Sir Rabindranath Tagore. Century for June.

WHITMAN AND THE CULT OF CONFUSION. Norman Foerster. North American Review for June.

RABINDRANATH TAGORE. With portraits. Mentor for May.

AVANEL BOONE AND THE YOUNG AMERICAN POETS OF RUSSIAN BLOOD. Vachel Lindsay. Dial for May.

THE SOUTH SEA ISLANDS AS A LITERARY INSPIRATION. Robert Morss Lovett. Reprinted from Asia in Current Opinion for May.

SHOULD MOVING PICTURES BE CENSORED? Current Opinion for May.

PLAY WRITING FOR THE PUPPET THEATRE. Current Opinion for May.

THE EVOLUTION OF JOHN BURROUGHS. With portrait. Current Opinion for May.

PRINT OR PUBLICATION. Etude for May.

WHY I WRITE WESTERN STORIES. With portrait. Zane Grey. American News Trade Journal for May.

SUCCESSFUL COMPOSING. Musical Courier for April 28.

JOHN A. SLEICHER. With portrait. Fourth Estate for May 7.

THE POET LAUREATE OF NEBRASKA (John G. Neihardt). With portrait. Literary Digest for May 14.

THE BOOK OF 1920. Literary Digest for May 14.

JOHN BURROUGHS. Nation for April 13.

THE PROGRESS OF POETRY: GERMANY. Ludwig Lewisohn. Nation for April 13.

THE CONTEMPORARY AMERICAN NOVELISTS. V. — Joseph Hergesheimer. Carl Van Doren. Nation for May 25.

NEWS AND NOTES.

President Harding has given three diplomatic appointments to literary men, sending George Harvey as American ambassador to the Court of St. James's, Richard Washburn Child as ambassador to Italy, and Jacob Gould Schurman as minister to China.

At a recent session of the legislature of Nebraska, the senate and house passed a joint resolution, declaring John G. Neihardt Poet Laureate of the state.

The Nation (New York) has added to its staff of contributing editors Professor Robert Herrick, Henry L. Mencken, Anatole France, John A. Hobson, of London, and Professor Friedrich Wilhelm Foerster, of Zurich.

America is to have a House of Poets to be a sort of shrine for living poets. It will be built in New York and the first dean to be nominated for the honor of making his home there is Edwin Markham, author of "The Man with the Hoe."

The American Commission in Berlin reports a practical return to normal production in the book-publishing business. The peak of production of German books was in 1914, when 35,000 were published. The number decreased annually during the war, as follows: 1915, 28,000; 1916, 22,000; 1917, 14,824; and 1918, 14,513. Large increases in 1920 were noted in general bibliography and collected works, history, geography, belles-lettres, art, and juvenile books, while there was a decrease in the publication of works on military science.

"Notes on Life and Letters," by Joseph Conrad (Doubleday, Page, & Co.), is a collection of reprinted essays on Henry James, de Maupassant, Daudet, Turgeney, Anatole France, and a variety of subjects.

The Macmillan Company have published "The Intimate Life of Sir Walter Scott," by Archibald Stalker.

"Kipling's Sussex," by Thurston Hopkins, will be published by D. Appleton & Co. The book is a record of the country which has served as a background for so many of Kipling's songs and stories.

An "Etymological Dictionary of Modern English," by Ernest Weekley, will soon be published by E. P. Dutton & Co.

"Shakspere's Lost Years in London, 1586-1592," by Arthur Acheson (New York: Brentano's), gives new light on the presonnet period, shows the inception of relations between Shakspere and the Earl of Southampton, and displays John Florio as Sir John Falstaff.

A "Handbook for Newspaper Workers," by Grant M. Hyde, is published by D. Appleton & Co.

Professor Charles Alphonso Smith has prepared a biographical sketch of O. Henry, with examples of his work as a short story writer, which has been published in pamphlet form by the Martin & Hoyt Company, of Atlanta.

Mrs. A. M. W. Stirling is writing the life of her brother, William de Morgan.

Georg Brandes has completed an extensive work, both critical and biographical, upon Goethe.

According to the Americke Delnicke Listy (American Workingman's Daily), published at Cleveland, a series of American novels is being translated into Czechish for the benefit of the Czechs in this country. The first novel chosen for this purpose is Hawthorne's "Scarlet Letter."

A fund is being raised by the people of Dalton, Ga., the birthplace of Will N. Harben, to endow some form of memorial which will perpetuate the name of the popular southern novelist.

An O. Henry Memorial Association has been formed in Pittsburgh for the purpose of erecting a memorial, either a monument or a bronze tablet, to the short story writer, who lived in that city during 1901. Some of O. Henry's best stories are supposed to have been written in Pittsburgh.

As a tribute to the memory of Barrett Wendell, the University of Paris has decided to name one of its lecture rooms of the English language section of the faculty after this brilliant man of letters, the room to be known as "Salle Barrett-Wendell."

Paul Lawrence Dunbar, the negro poet and author of the words of several well-known songs, is to have a monument in Chicago, to be erected by popular subscription.

The Cape Cod Magazine has passed under a new management, having been acquired by ex-Senator Charles L. Gifford, who will manage the business end of the publication. L. C. Hall of Wareham, Mass., is editor.

The executors of Walter Scott have decided to sell 5,200 letters addressed to Scott between 1796 and 1831 by many writers, including Wordsworth, Southey, Maria Edgeworth, Byron, and Lamb.

John Burroughs left to Dr. Clara Barrus, his secretary, the entire royalties and income from his books and writings, and assigned her to be his biographer. The rest of his estate, which is valued at less than $20,000, is left to his relatives.

Lady Gilbert ("Rosa Mulholland") died in England April 26.

Professor Melville Madison Bigelow died in Brookline, Mass., May 4, aged seventy-four.

Fannie E. Ostrander died in New Haven, Conn., May 4, aged sixty-two.

John A. Sleicher died at Albany May 5, aged seventy-two.

Dr. Titus Munson Coan died in New York May 8, aged eighty-four.

Countess Emilia Pardo-Bazan died in Madrid, Spain, May 12, aged seventy.

Major General Francis Vinton Greene died in New York May 15, aged seventy.

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THE WOMAN'S NATIONAL MAGAZINE CASE.

In the last eighteen months THE WRITER has devoted a good deal of space to showing in detail, for the first time in print, the operations of several associated concerns using advertisements of the Woman's National Magazine, of Washington, D. C., to get addresses of writers all over the country. Besides printing in full their circulars, form letters, and other appeals, THE WRITER asked its readers to send to the editor any communications received from the various concerns and was thus able to forward to the Chief Inspector of the Postoffice Department at Washington a great amount of interesting material.

THE WRITER has now received a letter from William H. Lamar, the Solicitor of the Postoffice Department, addressed to the editor, as follows: —

Post Office Department
Office of the Solicitor
Washington
June 16, 1920.

Mr. William H. Hills,
Editor THE WRITER,
Boston, Massachusetts.

Sir:—Referring to the complaint made by you to the Department some time ago against the various schemes promoted through the mails by one Horace D. Hitchcock, Washington, D. C., I am enclosing herewith, for your information, a copy of the memorandum of this office for the Postmaster General recommending the issuance of a fraud order against the several Hitchcock enterprises. A fraud order was issued in this case against the names set forth in the last paragraph of the attached memorandum June 11, 1920.

Respectfully,
W. H. LAMAR,
Solicitor.

After citing the names of the various persons and concerns involved, the memorandum says: "On November 24, 1919, Horace D. Hitchcock was called upon to show cause why a fraud order should not be issued against the names set forth in the caption of this memorandum, and December 12, 1919, was fixed as the date for the hearing." Later the hearing was postponed to January 13, 1920. Then Charles W. Darr, Esq., counsel for the respondent, requested postponement to February 12 and later to February 18. "On the last mentioned date," the memorandum continues, "the case came on for hearing before this office, and February 18, 19, 20, 25, and 26 were devoted to the presentation of the Government's case. When this was completed, counsel for the respondent requested a continuance to March 3, in order to thoroughly examine the exhibits filed by the Government. When the last-mentioned date arrived, counsel protested that he had not had sufficient time in which to prepare his case, and he was granted a further continuance to March 8. The presentation of the respondent's case occupied March 8, 9, 10, 11, 12, 13, and 15, and the cross examination of the principal witness for the respondent, Mrs. Horace D. Hitchcock, was completed March 24. March 29, counsel for the respondent made his final argument in the case before this office. The mass of documentary evidence filed in the case, both for the Government and the respondent, together with the oral testimony of Mrs. Hitchcock, have been carefully considered, and I find the facts to be as follows:—

"Horace D. Hitchcock was called upon by

this office March 12, 1914, to show cause why a fraud order should not be issued against the Washington Press Bureau, Washington, D. C. That scheme may be briefly described as follows : —

"Hitchcock inserted advertisements in various newspapers throughout the country advising the readers of them that they could 'earn from ten dollars to twenty-five dollars weekly during spare time at home writing for newspapers,' and that no literary ability was necessary. When persons, no matter what their educational qualifications were, answered the advertisement, Hitchcock forwarded to them circular matter in which he represented that he was formerly Sunday Feature Writer, for the New York Press and Times ; Syndicate writer, for the Chicago, Pittsburgh, and Detroit papers, and Special Correspondent for the Chicago Record-Herald, and that he would sell to them for two dollars a correspondence course in journalism, a study of which would make them proficient and successful newspaper writers. Then followed the statement, 'After you have studied our system carefully, your own work may be sent to us and reviewed, criticised and corrected, free of charge. The head of this department is an expert and is experienced and a master of his profession.' Those who answered the advertisement were also advised that after the completion of the 'course' and the submission of manuscripts for criticism they would be furnished with a list of names of publications that would buy their product.

"From the evidence submitted it appears that the promoter, Hitchcock, was only twenty-three years of age ; that he had had one year in high school, and claimed to have studied three years under his father, who held a B.S. degree from a western college, and who is in the Government employ in Washington ; that Hitchcock had been a clerk in one of the Government departments for three years ; that he had, before the inauguration of the Washington Press Bureau scheme, submitted seventeen articles to the Chicago Record-Herald, three of which, short 'filler' articles, were accepted by that newspaper, which paid Hitchcock in all $8.50 ; that one of his short articles was accepted by the New York Times, which paid him $2.66, and that the New York Press had never published anything written by him. It developed that the so-called 'review, correction, and criticism' service referred to by the said Hitchcock consisted in the return of the manuscript to the author with a slip of paper attached thereto bearing the following notation : —

> Your ideas are not bad — rewrite in ink and follow instructions more carefully.

"At the conclusion of the hearing in the Washington Press Bureau case, Hitchcock filed an affidavit reading as follows : —

> I, Horace D. Hitchcock, being first duly sworn, depose and say that I am the proprietor of the business heretofore done under the name Washington Press Bureau, Washington, D. C.; *that this business has been absolutely abandoned, and will not be resumed at any time in the future ; that I will not at any time in the future conduct any similar business*, and that the Postmaster at Washington, D. C., is hereby authorized to treat all mail, which may be received by him, addressed to the Washington Press Bureau, and H. D. Hitchcock, as Managing Editor, as unclaimed.

"In view of the youth of the respondent and the statements contained in the affidavit it was decided to make no recommendation for the issuance of a fraud order in that case at that time.

"From the facts hereinafter set forth, it will be observed that substantially the same scheme as was operated under the name of the Washington Press Bureau is now being operated on a larger scale. The schemes now being conducted by Hitchcock, under the names set forth in the caption of this memorandum are an elaboration and extension of the three basic ideas in the Washington Press Bureau scheme, namely : (1) the leading of the would-be author to believe that with the help of the Hitchcock concerns he will become a proficient writer ; (2) that 'acknowledged' experts will review and criticise his work and put the same in marketable shape ; and (3) that the manuscript will then be sold through the expert sales facilities of the Hitchcock enterprises.

WOMAN'S NATIONAL LEAGUE.

"The Woman's National League was conceived for the purpose of obtaining a legiti-

mate list of subscribers for the Woman's National Magazine. When a file of this so-called magazine is examined it can be readily understood why an out-of-the-ordinary scheme had to be devised in order to secure a sufficient number of subscribers to entitle it to the second-class privilege. The so-called magazine contains nothing of sufficient interest to attract and hold subscribers. Ostensibly it was to be the organ of the League, but the evidence shows that the magazine was incorporated in December, 1917, and that the League plan was initiated in January, 1918.

"Mrs. Hitchcock stated on the witness stand that 'the League was really owned by the magazine.' The League was 'organized' by Mr. and Mrs. Hitchcock, and was started by a circular letter dated January 16, 1918, addressed 'The Pastor, The Baptist Church,' soliciting the names of five women who would be interested in the project. The letter-head upon which this letter was written carried under the caption, 'Nominated for Executive Council for 1918,' the names of seven nationally known ladies, and under the captions, 'Board of Supervisors,' 'Executive Board,' and 'League Administrative Committee,' there were printed about two hundred names. Mrs. Hitchcock, who signed this letter as 'Vice-President, the Woman's National League,' stated that the names of the prominent women referred to were used without authority." In the letter the statement was made that the League had a capital stock of "$2,000,000 (two million dollars) now fully paid in," and that it would "soon issue its own official organ, telling of its manifold activities for American women." "To each of the ladies whose names were sent in response to the letter there was mailed a long circular letter advising her that she had been 'selected by the Executive Board . . . to become a Founder Member' and soliciting her to send in twenty subscribers to the Woman's National Magazine at 25 cents each, subscription to the Magazine at that price carrying with it membership in the League, with its manifold benefits and advantages.

"It developed at the hearing that the $2,000,000 'fully paid in' endowment fund was a mere fiction. The League had no endowment fund whatsoever and existed only in the fancy of Mr. and Mrs. Hitchcock. Mrs. Hitchcock stated that the League was abandoned when it was apparent that the plan had proved a failure. However, the evidence shows that by this means a bona fide list of subscribers was secured for the Woman's National Magazine, and that publication was admitted to the second-class privilege April 22, 1918.

WOMAN'S NATIONAL MAGAZINE.

"The Woman's National Magazine is the parent organization of practically all of the Hitchcock enterprises. Under this name advertisements generally reading as follows are inserted in newspapers and magazines through the country: —

> WANTED — Stories, articles, poems for new magazine. We pay on acceptance. Typed or handwritten MSS. acceptable. Send MSS. to Woman's National Magazine, Washington, D. C.

Upon receipt of a manuscript pursuant to these advertisements, a circular letter, printed to represent typewriting, was mailed the author, saying of the manuscript: "We regret to advise that it is not quite suited to our use. The return of a MS. does not imply that it would not be suited to any other publication. We hope you may secure its acceptance elsewhere. Very sincerely yours, A. V. Hitchcock." The memorandum continues: "At the bottom of the letter, printed in a different colored type, appears the following 'postscript': —

> P. S. — It seems to me, with a few changes made your MS. will fit in with some other publication. I happen to know the manager of a literary service bureau, in another building here, whom I could recommend as one who can place work satisfactorily. I will ask this party to come to my office, look over your work and write you direct if it can be used. Your MS. will remain with me and if not used will be returned.

"If the manuscript is a short story, article, or poem, the 'literary service bureau' referred to is the Publishers' Service Bureau. If it is a song poem, the author is put in touch with either the Publishers' Service Bureau or one of the Hitchcock music publishing concerns, and if it is a book manuscript, the Saulsbury Publishing Company gets into correspondence with him." [Specimens of

the circulars, form letters, and contracts used were printed in full in the articles "Baiting an Author," by Allan McCorkendale, published last year in the February and the March numbers of THE WRITER, and in the article, "More Bait for Authors," by Beth Nichols, published in the May number.]

"When authors who have submitted book manuscripts pursuant to the advertisement hereinbefore quoted," the memorandum goes on, "have failed to take up the propositions of the Saulsbury Publishing Company, one of the Hitchcock enterprises, some of them are solicited to purchase stock in the Woman's National Magazine. The author is advised by form letter signed by H. D. Hitchcock, President of the Woman's National Magazine, in part as follows: —

> In a recent visit to the Saulsbury Publishing Company, of Baltimore, the manager of that company and myself went over several serial manuscripts. Among the data at hand, we came across the correspondence and description of your book MS. which the Saulsbury Publishing Company had taken up with you some time ago. At that time they made you an offer to publish your book on royalty.
>
> I made a memo of the matter and on my return to Washington I looked up further data and remember now that we were asked by them to make an offer to use your MS. as a premium after it was published by the Saulsbury Publishing Co. My notes in the matter indicate that your MS. was unusually interesting and ought not to lie dead because you were unable to take up a publishing offer. It happens that your MS. (with a few changes perhaps which you can make to bring up to date) could be run as a serial before book publication and what I have in mind is a proposition I am sure will be of vital interest to you.

"The letter then proceeds to describe how the writer, Hitchcock, discussed the matter of the publication of the manuscript with the Saulsbury Publishing Company at length and later called up the 'Manager' of that concern by long-distance telephone 'and asked if it would be possible' for him (Hitchcock) to send his 'own check in full payment for the amount' stated in the Saulsbury Company's contract previously sent the author, and whether, if he did so, he (Hitchcock) 'could have the right to run it as a serial,' but that the reply to this offer 'was to the effect that they would not be interested in accepting' Hitchcock's check 'to cover the contract amount' unless he 'would pay $300 more.' Hitchcock then advises the author that he will advance the entire amount demanded and allow the author 'forty per cent royalty' if the author will help him out in the following manner: —

> . . . . that instead of paying any publisher for publishing your work you invest a small amount of money, in the form of preferred stock, which will pay you dividends and secure you as a part owner in a national publishing enterprise. To do this I can arrange to let you purchase some stock in our publishing company to the extent of the amount I will need to complete the financing of this deal. This stock is preferred stock, thereby having preference in dividends, and as it is 7% yearly you can see it is a good investment in itself. By co-operating with me in this respect you are not paying any money for publishing your book, but investing it in what in my opinion is the best 7% security possible, and by so doing I can help you in turn by publishing your story as a serial and later having it put out in book form, without any payment on your part.

"In this manner it is sought to inveigle the author into signing a contract inclosed with the form letter agreeing to purchase 'three shares of the seven per cent. preferred stock of the Woman's National Magazine at the special price of $200 (par value, $100 a share)' and to pay therefor twenty dollars on signing the contract and twenty dollars a month for nine consecutive months.

"The false and fraudulent character of the statements contained in this letter can be appreciated when it is known that the writer thereof owns the Saulsbury Publishing Company, the 'manager' of which concern is merely his employe on a weekly salary. The author is led to believe that he is not actually paying for the publication of his book, but that the money remitted by him is solely for the 'seven per cent. preferred stock' of the Woman's National Magazine, which according to Hitchcock's statements is 'the best seven per cent. security possible.' Hitchcock well knows that the stock of the Woman's National Magazine is without value.

"If this plan is not taken up by the author the Saulsbury Publishing Company gets in touch with him again in an endeavor to get him to accept their fifty-dollar 'Prospectus' scheme, which will be further discussed farther on.

"When the author submits a short-story manuscript in response to one of the Woman's

National Magazine advertisements and is not attracted by the alluring offers of the Publishers' Service Bureau, the Woman's National Magazine writes him that it is 'a very fortunate thing' that that concern 'kept a little memo of that MS.' that he sent in some time ago, for it now has 'good news' for him. It then proceeds to unfold a wonderful 'opportunity' whereby the author can buy a share of stock in the Woman's National Magazine, par value $100, by remitting fifty dollars and returning his manuscript, for which he will be allowed a credit of fifty dollars on the stock, and thereby be able to participate in the 'growing success' of a 'national publication that has passed the critical years of early growth,' and at the same time have his story published in this great magazine." [Specimens of these letters, with the circulars and contracts that were sent with them, were printed in full in THE WRITER for June, 1919, in the article, "Still More Bait for Authors," by Arthur Fosdick.]

"These letters were being sent out early in 1919, less than a year after the Magazine was actually started. Mrs. Hitchcock testified at the hearing that the Woman's National Magazine is being continued solely for the purpose of publishing the stories secured under this scheme, that its circulation consists largely of the sending of ten copies of the Magazine to each author whose story is published therein, and that installment remittances are still being received pursuant to this scheme.

"Another scheme operated by the Woman's National Magazine for obtaining money from authors of books who have been unsuccessfully solicited by the Saulsbury Publishing Company, under its various plans, is the so-called 'Book Review' 'Advance Sales' scheme." [This was outlined, with the form letter published in full, in the March, 1919, number of THE WRITER.] "According to Mrs. Hitchcock's testimony," the memorandum continues, "no books have ever been published under this plan, and the only return to the author thus far has been five copies of each of the three issues of the magazine in which his so-called 'review' appeared.

"The Woman's National Magazine did practically all the advertising for the Hitchcock enterprises. The names of authors secured were circularized again and again by all of the concerns mentioned in the caption of this memorandum. . . . The Woman's National Journal, referred to as a new magazine about to be issued, in which the author's work will be published, has never existed save in the imagination of the Hitchcocks.

THE PUBLISHERS' SERVICE BUREAU.

"Shortly after the 'rejection' with 'postscript' referring to a 'literary service bureau in another building' is sent to the author by the Woman's National Magazine, he receives the following form letter: —

MSS. Placed For Authors — MSS. Supplied To Publishers

THE PUBLISHERS' SERVICE BUREAU
Incorporated
The Largest Bureau of its kind in the World
A National Medium for Authors and Publishers

EDITORIAL STAFF:
J. S. Claire
Anne Belmar
Cecile K. Atherton
Jean White
J. H. Herrick
J. C. Belmont
Virginia Yeaman Remnitz
Genevieve Farnell-Bond

Washington, D. C.
(Date).....

Dear .....: I have taken great interest in going over your MS. "..... ....." at the suggestion of the Associate Editor of the Woman's National Magazine. I examined the MS. myself and it is now in their files as they have no doubt written you.

I should be pleased to have you become a member and enclose herewith properly filled out membership blanks and full information about our service. *We accept new members only through recommendation* as our service is high-class and *we take an individual interest in each member.*

Just the other day we received a letter from a publication ordering MSS. from us. I send you a copy enclosed. Since looking over your MS. I felt I should write you personally and explain that in this instance I could add to our regular contract an extra clause guaranteeing acceptance and payment for your MS.

This opportunity can be held open only for a short time, probably not longer than 10 or 15 days from

today, so I would be pleased to hear from you promptly. You may send me copy of the agreement, retaining the other yourself, and I will have your MS. sent over from the magazine for our files. Of course, if you are not interested you may request return of the MS. from the Woman's National Magazine as it is in their office.

Awaiting the pleasure of cooperating with you I am

Sincerely yours,

(Signed) J. S. CLAIRE,
Editorial Staff.

"The statements 'MSS. placed for authors;' 'MSS. supplied to publishers;' and 'A National Medium for Authors and Publishers,' appearing on the above letter-head are false and fraudulent. The evidence shows the only manuscripts ever 'placed for authors' by this concern were 'placed' with dummy magazines created by Hitchcock for the purpose of carrying out the 'guaranteed acceptance' clause in the Publishers' Service Bureau's 'membership agreement.' [This was printed in full in THE WRITER for May, 1919.]

"The imposing 'Editorial Staff' listed on the letter-head consisted of clerks paid from ten dollars to thirty dollars a week. The evidence shows that practically all of these names are so-called pen names. The assertion 'We take an individual interest in each member' is false and fraudulent. The evidence shows that from the beginning to the end of the 'member's' relation with the concern he is dealt with entirely by means of typed or hand-written forms."

Accompanying the letter was sent a leaflet, the text of which was printed in full in THE WRITER for May, 1919, telling how the Bureau sold manuscripts to magazines, newspaper syndicates, moving-picture concerns, and publishers of postcards and novelties. "The respondents," the memorandum says, "were unable to cite a single manuscript handled by the Publishers' Service Bureau during its entire existence which was bought by a real publication. The evidence shows that the 'literary field' referred to in the leaflet was planted by Hitchcock with his fake magazines — the American Story Magazine at Baltimore, the Feature Magazine at Chicago, the Spotlight Magazine at Hyattsville, Maryland, and the Argus Magazine at Philadelphia. Although the 'Bureau' has had thousands of 'members,' who submitted thousands of manuscripts, it never sold a manuscript to a 'newspaper syndicate' or to a 'motion picture' producer, or to a producer of 'postcards, calendars, booklets, novelties, etc.' The statements, 'We are constantly selling material' and 'We handle few MSS. which do not bring some returns,' are false. As before stated, the only 'material sold' is 'purchased' by the dummy magazines, and these 'sales' are always confined to the one manuscript mentioned in the 'membership agreement' containing the 'guaranteed acceptance' clause. Throughout this literature it was reiterated that the 'Bureau cannot state in advance just what a manuscript will bring.' On the contrary, the author could be advised as to the exact amount he might expect from the manuscript, as Hitchcock has instructed his 'agents' to pay from seventy-five cents to four dollars, according to the length of the manuscript. The evidence shows that 'personal attention' is given to none of the manuscripts handled; that the 'Bureau' has no 'traveling representatives'; that its service is not 'designed for professional authors'; that the 'agents in larger cities' are mere clerks employed by Hitchcock to handle the clerical work in connection with the dummy magazines; that none of its 'members' attained 'success' through its help; and that its 'membership' was not limited in numbers, there being no evidence that any person who produced the necessary 'fee' has ever been turned down.

"The 'recommendations' given the 'Bureau' are furnished by the fake magazines, and the author being solicited to 'join' is furnished with a copy of such a 'recommendation' from the Argus Magazine, in which that concern compliments the 'Bureau' on its 'high standards' and states that it will buy manuscripts from the 'Bureau' and 'leave the matter of selection' to the 'Bureau's' 'judgment.' The Argus Magazine, one of the magazines created by Hitchcock, had an office in Philadelphia, and one employe, paid by Hitchcock, who transacted all of its business. It never got out an issue and none of the manuscripts 'purchased' by it were published.

"The 'membership agreement' sent for the signature of the author reads in part as follows: —

2. The Author shall be entitled to the criticism of each and all MSS. sent in to the Bureau by the Author during the period of six months, *such criticism to be made personally by acknowledged experts*, and well known authors whom we have engaged for our Service, and whose experience and prestige are explained in a circular accompanying this agreement.
3. The Author shall receive the *Sales Service* on each and all MSS. sent in to the Bureau by the Author, during the membership period of six months ; the Bureau to have the right to suggest the manner in which sales may be made on such MSS. and to handle any or all such MSS. on a commission basis of ten per cent., it being understood that the amount received from the sale of any MS. is to be sent direct to the Author, and *the ten per cent to the Bureau does not become effective unless the total returns from the MSS. sold in the six months shall exceed the* sum of $75.
5. The Bureau agrees to reserve the *Syndicate rights* to all MSS. sold, subject to approval of Author in case of sale, also to reserve the right of submitting any or all MSS. sent in by Author, to such Syndicate as we believe would be interested, the same to apply to *motion picture rights, dramatic rights and book rights* ; and in the case of *poetry* handled to apply more specifically *to their use on advertising novelties, postcards, calenders*, etc., it being understood that total returns from any or all such sales either outright or on royalty shall go to the Author.
10. The Bureau agrees to begin the Service hereinbefore mentioned with the Author's MS. "....," to revise same if necessary, but not in such manner as to change the ideas of the Author, type same, and submit for sale, the Bureau at all times during the period of six months' membership reserving the right to have *its agents in large cities take MSS. personally to editors for special attention.*
11. In consideration of the above special and specific Service and work, it is agreed that the Author will pay the Bureau the sum of ($15) fifteen dollars on signing this agreement, thereby becoming a regular member of the Publishers' Service Bureau.

Added Clause : The Bureau agrees to submit the MS. named in Clause No. 10, after it is revised by one of the editors of the Bureau and typed, to THE ARGUS MAGAZINE, Phila. as per offer of its President, and to instruct this publication to send its acceptance check direct to the author ; it being agreed that the MS. will be submitted within 60 days from date this contract is received by the Bureau from the Author and that should the Bureau fail to secure a sale of MS. it agrees to refund in full to the Author the amount paid on this contract.

"The evidence shows that the 'criticism to be made personally by acknowledged experts' of all of the manuscripts to be sent in by the author during a period of six months under the above mentioned 'agreement,' consists in the return of the manuscripts to the author with printed or handwritten forms reading as follows :—

Your poem, "....," has some poetic-quality and deep feeling but there is so much verse of this degree of excellence on war interest that Magazine Editors are over-stocked and are refusing acceptances to any more. Regretting this very much,

Your story has some story-interest but needs much revision for grammatical construction to make its meaning clear. For instance no one could be "drowned in his own anxiety" as you state on page 1 of the little cabin-boy in a faint on the dinner table.

Your story, "....," has a good story-interest but Magazines are so over-supplied with these army stories in training-camp setting that they will not accept more unless of some unusual originality. Regretting this,

Your story, "....," has some story-interest but needs improvement of its diction and condensing as it has too many details for the reader of to-day. Revision and typing for your story are advisable. I will ask our Secretary to send proper blanks.

Your story, "....," has some merit in its style but its story interest in *chronicaling* the love affairs of a married woman is not of wholesome enough quality to gain acceptance by magazines.

These five MSS. all need corrections for spelling, punctuation, & capitals and the poems need correction also for meter according to these directions. Then have the MSS. typed and for the poems try

Housewives Magazine, 405 Lexington Ave., New York City, & for photoplays try

Universal Film Mfg. Co., Universal City Hollywood, Calif.

"Attention is invited to the grammatical construction, punctuation, and spelling of the above 'criticisms,' which are written with pen and ink and signed 'J. H. Herrick,' one of the 'pen names' of Miss J. H. Hunt, who is paid fifteen dollars a week by Hitchcock.

The following 'criticisms' are printed slips : —

A poem at best is not easy to sell.

Be careful to have the meter correct.

You can determine this by reading it over to yourself — in other words, scan it and count the number of accented syllables. If you cannot do this yourself, have someone who knows how, do it for you, as it would be a waste of time to submit a poem with incorrect meter and no rhythm.

In writing poetry, be discriminating in your choice of words and see that all words are spelled correctly.

Do not take advantage of "poetic license" unless you are a professional writer.

Blank verse should never be attempted by amateurs.

Your MS. needs typing, as this will greatly improve its saleability. Most editorial offices prefer typed MSS. — they are easier, for the busy editor to look over and he can decide quickly whether he wants it or not. Some editors will not even consider a MS. that is not neatly typed. We have a typing service for our patrons and our rates are very moderate. Our rate for story MSS. is 75 cents per 1,000 words or less, including a carbon. For poetry, the rate is 50 cents a page. Both typed copy and carbon are returned to the author in regulation bindings with face sheet. It would pay you to try this service ; the work is guaranteed to please you.

"Concerning this 'criticism' of manuscripts submitted by 'members' of the Publishers' Service Bureau, Mrs. Hitchcock testified : —

THE WITNESS : At one time we had the editors write up paragraphs which applied — you see, we had a list of subjects which applied in criticising manuscripts, one would be under punctuation, one under spelling, one under style, one under form, and plot, and conclusion, and so forth and we had different people in the office, different editors, write up a statement, a paragraph, about any one of these subjects and at one time when we first started our criticism service we used those forms as they would apply to certain manuscripts ; — after the editor had read them she would think "They need probably the paragraph about so and so," but we found that was not satisfactory, we found the authors liked the handwritten criticisms, and we changed that, Miss Herrick came there and she did not like that and we changed it.

THE COURT : But the change consisted in writing it out in longhand, that's all, did n't it?

THE WITNESS : Yes — well, she did not write the same thing out each time, because you know yourself that when you use a form yourself you would not write exactly the same thing over and over again — she wrote out her own criticisms —

"It can be seen that this so-called 'criticism' service is of little or no value and is not at all what the author was led to believe he would obtain when he parted with his money. The evidence shows that some of the manuscripts sent in by 'members' were returned with a 'criticism' such as is set forth above, with the pages, which had been glued together by the authors, undisturbed.

"The so-called 'successful' 'sales service' consists entirely of the 'sale' of manuscripts, handled under the 'guaranteed acceptance' clause, to Hitchcock's dummy magazines. While the respondents submitted long lists of newspapers and magazines, to which, they stated, manuscripts of 'members' were submitted, they were unable to show that during the entire life of the 'Bureau' a single manuscript had been purchased by any concern or person outside of the employ of Hitchcock. In explaining why the 'Bureau' would have no record of any manuscripts purchased by outside concerns Mrs. Hitchcock stated that those concerns 'dealt directly with the authors.'

"If the author fails to take up the first offer, as outlined, he is sent a number of follow-up letters and additional circular matter urging him to 'avail' himself of the 'wonderful advantages' of the 'Bureau' and successively reducing the 'membership fee' until he is finally offered a three-months' membership for $9.75.

"The Publishers' Service Bureau handles book manuscripts under a so-called 'revising and typing' scheme. The author under this plan is advised that his manuscript needs 'general revision and retyping,' and that if the 'Bureau' is allowed to do this work it will 'submit the manuscript to various book publishers' and endeavor to secure a 'publishing contract' for the author. It is asserted that although this service will cost forty-four dollars the 'Bureau' is 'willing to stand one-half' thereof if the author will sign a contract sent him agreeing 'to pay the "Bureau" ten per cent. of the royalty received from the book during the first year after publication.' When the necessary fee is remitted the 'book publisher' with whom the author is put in touch is the Saulsbury Publishing Com-

pany, which concern submits a 'publishing contract' and solicits a large remittance for the publication and exploitation of the book.

THE AMERICAN STORY MAGAZINE.

"The American Story Magazine of Baltimore was one of the 'magazines' established by Hitchcock for the purpose of carrying out the 'guaranteed acceptance' clause of the Publishers' Service Bureau's contracts. However, in addition to this function this concern 'started a little service of its own,' as Mrs. Hitchcock expressed it in her testimony.

"It represents to the author that it is a 'new magazine' and desires to publish his manuscript in its 'first issue'; that it will copyright the manuscript in the author's name; that ten copies of the magazine will be furnished 'free' to the author; that it agrees 'to reserve the syndicate rights, also the motion picture rights,' to the manuscript; that it will submit copies of the work to 'all the leading newspaper and magazine syndicates' and to 'all the leading film companies, total profits from same' to go to the author; and that the author will be paid 'a pro rata share of eighty (80) per cent. of the sales profits of the issue' of the magazine containing his manuscript. For this 'service' the author is charged in some cases twenty-six dollars.

"The evidence shows that only one 'issue' of this 'magazine' was gotten out and that only enough copies thereof were printed to furnish each author whose story, article, or poem appeared therein ten copies of the 'magazine,' with a few copies left over. There have been no sales of manuscripts by this concern to magazines, newspapers, or film-makers or syndicates, and authors whose manuscripts appeared in the first and only issue have been advised that there have been no profits from the sale of the magazine and 'hence there is no pro rata due' them.

THE FEATURE MAGAZINE.

"The Feature Magazine was another one of Hitchcock's dummy magazines, established in Chicago, where its one employe had desk room in an office. Its principal function was to 'purchase' at from seventy-five cents to four dollars, according to their length, manuscripts one 'acceptance' of which was 'guaranteed' under the Publishers' Service Bureau 'membership' agreements.

THE SPOTLIGHT MAGAZINE.

"The evidence shows that under the name of The Spotlight Magazine about 360 manuscripts were 'accepted' pursuant to the Publishers' Service Bureau 'guaranteed acceptance' clause. None of these manuscripts were ever published.

THE AMERICAN AUTHOR'S ASSOCIATION.

"A description of the business conducted by The American Author's Association will serve to show the unscrupulous methods employed by Hitchcock. A list of 30,000 names of persons who had answered the advertisements of the Woman's National Magazine were circularized under this name. They were sent, with other circular matter, 'a Folder, which outlines the service that the American Author's Association is giving, with such splendid results, to American writers,' describing the various 'departments' of that concern, its 'trained staff of editors' and facilities for handling, in a manner similar to that employed by the Publishers' Service Bureau, manuscripts of short stories, poems, song poems, and scenarios. When these circulars went out the concern had no employes of any kind, and did not even have desk room at 501 Tacoma Building, the address given, but there was a forwarding order on file at the Chicago postoffice directing that its mail be forwarded to Hitchcock's headquarters at Washington, D. C. [The operations of this concern were described in THE WRITER for July, 1919.]

THE SAULSBURY PUBLISHING COMPANY.

"In the Hitchcock schemes the authors of all book manuscripts (that is, all manuscripts containing 5,000 or more words) are sooner or later solicited under the various schemes conducted under the name of the Saulsbury Publishing Company.

"The Saulsbury Publishing Company has no printing or binding establishment. The large margin between the cost of printing and binding the so-called 'books' actually paid by the Saulsbury concern and the 'fee' charged the author represents what the au-

thor pays for the 'advertising,' 'exploiting,' and 'sales service' of the Saulsbury Company. There is no fixed charge made for handling all 'book' manuscripts, but the evidence shows that one author paid four hundred and fifty dollars for the publication of a small cloth-bound 'book' of fewer than sixty pages. The 'books' published average fewer than one hundred pages and are very cheaply gotten-up affairs.

"Under the various schemes operated by this concern, as in all of the other Hitchcock enterprises, the author is led to believe that he has produced an excellent work which will meet with almost certain success if 'published' and 'exploited' by the Saulsbury Company. He is advised that his work will be 'listed in trade journals' and 'advertised in magazines' and in the Saulsbury Company's 'catalogue,' and that 'review copies' will be distributed to newspapers and magazines, and further that the company will 'assume the entire expense of subsequent necessary editions' when the 'aggregate orders' within one year from date of the contract 'total five hundred copies of the book.' In addition, the author is assured that he will receive fifty copies of the book 'free' and that he will be paid 'forty per cent. on the first thousand copies' sold, 'forty-five per cent. for all copies up to and including 2,500 and fifty per cent. for all copies succeeding the disposal of 2,500 copies.' For this 'costly and expert special and specific service' the author is to pay one-half of the amount named in the contract on signing and 'the balance on receipt of proofs.'

"The evidence shows that this so-called 'exploiting service' consists principally in the listing of the books in the so-called 'catalogue' of the Saulsbury Publishing Commany. Practically the only books sold are ordered from the friends and acquaintances of the authors. The largest amount in 'royalties' paid an author by this concern is shown by a canceled check for eight dollars put in evidence by the respondent. Thus far the company has never been called upon to 'assume the entire expense' of a second edition.

"When this and other follow-up matter brings no favorable response, the so-called 'Prospectus' plan is unfolded to the author. He is advised that the company wants to see his book published and that the manuscript should not 'lie dead, month after month, year after year,' and that the company proposes 'to issue a fine Descriptive Folder, containing an ORDER BLANK, to be circulated among book buyers, dealers, jobbers,' etc., 'with the object of securing 267 Advance Orders' which will 'permit the issuance of the book without cost' to the author. However, he is advised in the next paragraph: 'All we would require of you would be the nominal assistance of fifty dollars to help us out in the expert preparation of the Folder, printing, distribution, etc.'

"The 'beautifully printed' folder consists of a white piece of paper about 6x6 inches, folded in the middle, on the front of which appears the title of the proposed book, the name of the author and the word 'Prospectus.' On the inside is a very poorly written synopsis of the story and on the back is an 'Order Blank.' The evidence shows that the few 'advance orders' received by the company for books handled under this plan came from friends and acquaintances of the author, and not from the 'book buyers, dealers, jobbers, etc.' which are alleged to be circularized by the company.

HITCHCOCK PUBLISHING COMPANY.

"A 'Book' publishing scheme like that operated under the name of the Saulsbury Publishing Company is conducted under the name of the Hitchcock Publishing Company.

THE FAIRCHILD MUSIC COMPANY.

"The business conducted under the name of the Fairchild Music Company was begun by Hitchcock in December, 1917, and during the few months which elapsed before the inauguration of the Woman's National Magazine scheme this concern advertised in newspapers and magazines for 'song poems.' After the launching of the magazine scheme, however, all of its business was procured through the magazine. Authors sending 'song poems' to the Woman's National Magazine in response to its advertisements were referred to the Fairchild Company. To those authors who sent story and book

manuscripts to the Woman's National Magazine there was sent in addition to the form letter with 'postscript,' already quoted, a form letter enclosing circular matter on the bottom of which was printed a signed 'postscript' reading as follows: —

> P. S. — This recalls I wrote you yesterday about your MS. and I hope you have good luck with it. By-the-way, I wonder if you are interested in song poems? I know the President of a Music Co. in New York who would take a personal interest in anything you sent him. I refer to The Fairchild Music Co., 203 Broadway, New York. If you have a song poem, send it to them for offer and you may mention my name if you like. I believe they put out a little leaflet giving hints on song writing. I mislaid the copy they sent me but will ask them to mail you a copy as soon as I have opportunity to correspond.

"When the author writes to the Fairchild Company he is advised that that concern will 'be pleased to examine' one of his 'song poems'; that it has 'what is probably the best composing staff of its kind in America' and that it does not 'handle any song poem unless' it can guarantee its publication. Upon the submission of the poem the author is advised by form letter that the company has 'gone over same with interest' and considers the 'work adapted to musical setting' and is 'willing to have one of' its 'composers undertake this work.' There is enclosed a contract for execution by the author, and it is explained that the same protects his interest in every way and enables him to obtain the maximum returns from his work, and that the company's service covers the handling of his song 'from the very beginning to its publication.' It is asserted that the company's position in 'New York City, the very centre of the whole musical industry, enables' it 'to give quick and careful attention to all musical pieces' it handles; that it endeavors 'to secure the best possible publishing offer'; that it will arrange with the publisher accepting and publishing the song to send the author 'twenty-five copies free'; that it handles very few songs that it cannot place with a publisher on royalty; and that it does not 'pretend to compete with concerns offering cheaper service with no direct assurance of success.' Printed on the bottom of this letter in a different colored type is a signed 'postscript' in which it is stated that the company has 'just decided after careful consideration,' that it can guarantee that the author's song will be published if Mr. Ashley (who is mentioned in the body of the letter as one of the company's composers) writes the music for it, and that it has added an extra clause to the contract inclosed, making the same 'special,' and 'guaranteeing' the author 'a royalty at not less than three cents per copy.' The contract stipulates that the fee of thirty-eight dollars shall cover the 'musical composition' and publication of the song, as well as the 'distribution of exploiting copies' among 'music publishers,' 'producers of mechanical rolls,' and 'manufacturers of reproducing instruments, such as victrolas, graphaphones, phonographs, etc.'

"The evidence shows that the 'music publisher' that 'accepts' these songs for 'publication' is in every instance the Howard Music Company, another Hitchcock enterprise. The respondents were unable to furnish the name of a single music dealer or other concern which has purchased songs gotten out by this concern. Mrs. Hitchcock stated that practically all of the music sold was ordered by friends and acquaintances of the author.

"It is estimated that about thirty-thousand dollars has been obtained from the public by means of this scheme alone.

"March 25, 1920, Hitchcock pleaded guilty to an indictment against him in the United States District Court for the Southern District of New York for operating this scheme through the mails in violation of Section 215 of the Penal Code and was fined $1,200, which he readily paid.

THE HOWARD MUSIC COMPANY.

"The Howard Music Company was created primarily for the purpose of 'accepting for publication on royalty' the songs handled by the Fairchild Company under its 'guaranteed acceptance' clause, just described. The Howard Company, like the Fairchild Company, had no music printing and engraving plant.

"When complaints against the Fairchild Company became too numerous it was decided to abandon that name, and thereafter

authors sending song poems to the Woman's National Magazine were referred to the Howard Music Company and that Company also circularized names of authors who had had dealings with the Fairchild Company and the various other Hitchcock enterprises.

"When a song poem is submitted by an author to the Howard Company he is written a long form letter and advised that the company has 'carefully considered' his 'lyric' and 'can publish' it 'under the inclosed contract'; that the company gives 'every new number' it publishes 'special attention,' and does not consider that it has 'succeeded with a song unless' it pushes the sales 'beyond the 5,000 mark'; that it gives 'a very liberal royalty' and for this reason is 'very careful in new selections made'; that when the song is published the company will 'be pleased to send copies to' the author's 'local music stores in addition to' the company's 'regular trade channels, jobbers, etc.'; that ten per cent. of the returns from whatever the production brings 'from mechanical instrument manufacturers, phonographs, etc,' will be paid the author. 'The only requirement' the company makes of the author to entitle his work to this 'special attention' is that he sign the contract inclosed and remit sixty dollars for four hundred copies of his song at fifteen cents a copy. Despite the fact that the author is advised that the company cannot publish 'under any other arrangement,' if this offer is not accepted by the author he is shortly afterward offered a contract providing for the purchase of seventy-five copies of his song at twenty cents a copy, payable three dollars on signing the contract and one dollar a week for twelve consecutive weeks. The only difference between the two contracts is that the latter is for two instead of five years, and carries a 'royalty' of three cents a copy instead of seven cents; but to offset these 'disadvantages' the cheaper contract gives the author a fifty per cent. instead of a ten per cent. 'royalty' on 'all accrued income' 'for the sale, right of use, etc., of' the 'song by any mechanical instrument manufacturer (pianola rolls, phonograph records).'

"The evidence shows that practically no 'royalties' are paid by the Howard Company; that while the respondents asserted that 'music dealers and jobbers' and 'mechanical instrument manufacturers' were circularized, Mrs. Hitchcock testified that in the majority of cases those concerns did not 'bother' even to acknowledge the company's circulars. She could produce no evidence that such a concern has ever bought a single copy of the Howard or the Fairchild companies' music.

THE NATIONAL MUSIC COMPANY.

"After the complaints of the 'inexperienced and unsophisticated' clients of the Fairchild and Howard Music companies had caused those companies to become 'bankrupt,' it became necessary for the Hitchcocks to start another 'music' company to handle the song poems submitted to the Woman's National Magazine in response to its advertisements, and the National Music Company, 'Sheet Music Publishers and Dealers,' scheme was brought into being in the fall of 1919.

"The National Music Company obtains business by circularizing the names of former 'clients' of the Fairchild and Howard music companies and also the names of authors who have answered the advertisements of the Woman's National Magazine. The circular letter sent to names obtained from the last mentioned source carries a printed 'postscript' which states that 'At the request of the Associate Editor of the Woman's National Magazine, we inclose herewith a little leaflet which may be of interest to you.' This letter calls attention to 'the great interest our nation has in the popular song' and the eagerness of 'every normal man, woman, and child' 'for more and more' songs, and states that the company publishes songs 'on the royalty basis,' paying the author 'a stipulated percentage on all copies sold,' and that if the addressee has a song poem the company 'would be glad to examine it.'

"The leaflet, 'Hints on How to Write a Popular Song,' which, the letter says, may 'be of interest' to the author, is printed on a sheet of paper 5½x7 inches, folded in the middle, the front part being devoted to the title. The evident purpose of this leaflet is to convey to the reader the idea that song writing is very easy and to induce him

to submit a song poem to the National Music Company.

"When a song poem is submitted the author is advised by form letter that the company is 'willing to publish' his song under 'terms of inclosed agreement' and that the company does not pretend 'to compete with the numerous "composing studios", "guarantee-acceptance" concerns, and others having no definite sales facilities.' The 'composing studios' and 'guarantee-acceptance' concerns referred to are the Fairchild and the Howard music companies, of which the National Music Company is virtually the successor. The purpose of this remark is to leave the impression that this concern is in no way connected with those companies, by which a large number of authors being solicited with this form letter have already been defrauded. The company then asserts: 'Every song we publish is placed on display in our store display windows, where thousands of people pass daily,' and submits a 'contract' for the author to sign and return. This 'contract' is so worded as to lead the author to believe that he will be charged nothing whatever for the providing of a musical setting and the publishing and sale of his song. The only 'consideration' mentioned on the face of the contract moving to the company is found in clause 7, where it is stated that 'it is understood that the company may have the right to issue subsequent editions after the sale of the first' and in clause 9, which reads as follows: —

> It is further agreed that the Company shall have the following rights and privileges, to submit copies of the published Song to such music jobbers, manufacturers of producing rolls and instruments, music dealers, etc., as the Company believes would be interested, and for every sale made for the rights to reproduce the Song on instruments the Author shall receive 50 per cent and the Company 50 per cent of such proceeds, such accountings to be made semi-annually.

However, on the back of this contract there is mimeographed the following: —

> Added clause: In consideration of the expense of publishing the first edition of this Song the Author hereby agrees to purchase 195 copies of the Song at the special price of 20 cents a copy ($39) which is to be paid for as follows: $39 on signing above agreement, or $5 on signing, and $5 each week thereafter until $40 is paid, it being understood that the Author may have shipped such number of 195 copies as desired, the remainder to be placed on sale as described, total returns from such copies to be sent to Author, and that royalty of 20% is to apply on all copies after the disposal of the 195 copies.

"The author is thus led to believe that his work is of such exceptional merit that this great music 'publishing company' that has its own 'store' is going to put his song out with very little expense to him, relying on prospective 'sales' for its profit. After this idea has been thoroughly instilled into the author by the wording of the 'contract' itself and by all of the circular matter sent him, he finds clause 11, the next to the last clause in the 'contract', which reads as follows: —

> It is understood by both parties that there is nothing in this agreement or in any matter accompanying it to imply that the Song named when handled as stipulated will result in a successful sale, bring fame and fortune to its author and publisher, or any implication to the effect that a great "hit" will be produced or a fortune made from royalties; that it is understood that every clause of this agreement is guaranteed to be executed exactly as represented and that the financial success or the artistic success of this song will depend solely upon the response of the public after the song is published by us and placed in our display windows for public sale; that the Company will give this song the same opportunity with all others, with the hope that it will be a success both financially and artistically for the reason that the more sales made the more profit will accrue to publisher and author.

"This clause" [to which attention was called in the article "Traps Set for Authors," by Arthur Fosdick in the December WRITER] "is evidently inserted for two purposes, namely, that the author may be referred thereto in the event of future complaint to the company, and that it may serve to prevent any action by the government under the postal fraud statutes.

"Along with this form letter and 'contract' is sent a printed slip entitled 'Reasons Why,' in which it is stated that under the company's contract the author's song will be '*actually published* — not merely a promise of acceptance'; that the company has its 'own sales channels' and owns its 'own music store, where thousands of people pass daily,' and that it distributes its songs 'to the largest music jobbers and dealers in the United States.' There is also

sent to the author a printed circular addressed 'To Music Dealers and Jobbers,' outlining 'several good reasons' why the dealers and jobbers should 'keep well supplied with *National* sheet music.' No particular songs put out by the National Music Company are mentioned in this circular. The evidence shows that it is sent exclusively to authors who are solicited to have their song poems handled by this company, the purpose being to impress the authors with the 'attempt' made by the company to sell songs published by it. Mrs. Hitchcock testified that *no songs have as yet been published by this company* as 'it has not had time' to publish those which it has contracted to publish. She stated that the store in the building at Sixth and G streets, Northwest, Washington, D. C., referred to as the 'music store with four display windows, where thousands of people pass daily,' has not been used as a music store to offer for sale the songs published by any of the Hitchcock music companies.

"The evidence shows that the 'sales' facilities of this company are practically the same as those of the Fairchild and Howard companies. The wonderful 'composing staff' of this concern carries practically the same names as did the 'staffs' of these companies. Mrs. Hitchcock testified that Glenn W. Ashley, who formerly worked for the Fairchild and Howard companies, charges $1.50 for each musical composition written by him for the National Music Company.

THE NATIONAL COLLEGE OF LITERARY ARTS and THE MANUSCRIPT SERVICE BUREAU.

"In a letter dated December 18, 1919, addressed by Hitchcock to this department it was stated that 'the new "College of Literary Arts" will own the Publishers' Service Bureau as one of its instruction departments.'

"The evidence shows that the scheme conducted under these names is almost identical with that conducted under the name of the Publishers' Service Bureau. Mrs. Hitchcock testified that the latter name is being abandoned. The evidence shows that it has been the practice of the Hitchcocks to abandon the use of a name when numerous complaints accumulated against it and to conduct the same schemes under another name.

"The circular sent with the form letter of the Manuscript Service Bureau, written on the letterhead of the National College of Literary Arts, is entitled 'A Specialized Service for Writers,' and has on the front page a picture of the building at Sixth and G streets, Northwest, Washington, D. C., in which, according to Mrs. Hitchcock's testimony, all of the Hitchcock enterprises are now housed. Underneath this picture appears the following: —

> The National College of Literary Arts occupies this entire building and is the largest institution of its kind, devoted exclusively to the advancement of authorship.

"A comparison of this circular with the 'A Specialized Service for Writers' circular employed by the Publishers' Service Bureau shows that it contains practically the same matter in the same words.

"From Mrs. Hitchcock's statements at the hearing it appears that some of the 'editors' engaged on the 'staff' of the Publishers' Service Bureau are 'criticising' manuscripts handled by the National College of Literary Arts. Mrs. Genevieve Farnell Bond, whose name is featured in the literature of both the Publishers' Service Bureau and the National College of Literary Arts, according to the Hitchcock pay roll filed in evidence by the respondent receives thirty dollars a week for her services from 8:30 A.M. to 5:30 P.M. With the exception of the salaries paid to members of Hitchcock's own family, Mrs. Bond is the highest paid employe on the regular Hitchcock pay roll. Mrs. Hitchcock stated that Mrs. Bond is at times assisted in her 'criticism' work by Miss J. H. Hunt, one of whose 'pen names' is 'J. H. Herrick.'

THE NATIONAL LITERARY ASSOCIATION.

"The National Literary Association, according to Mrs. Hitchcock, is operated as a 'clearing house' for complaints against the numerous Hitchcock names, and it is 'winding up' the business of the Hitchcock enterprises that are alleged to be 'going out of business.' She states that this concern re-

ceives installment remittances on outstanding contracts.

"The respondents asserted time and again throughout the hearing that practically all of the names covered by the citation have been or are being abandoned. However, the evidence shows that a large amount of mail is still being delivered daily at the Hitchcock headquarters addressed to all of these names. When attention of respondents was called to this fact they stated that mail for the Howard Music Company and several of the other names used is being returned by them stamped 'Refused.' However, envelopes so marked transmitted to the Department by complainants carry an additional rubber stamp impression advising the author to address the National Literary Association.

"The Letter-head of this 'association' reads as follows: —

THE NATIONAL LITERARY ASSOCIATION.

The National Association of Accredited Literary Enterprises.
Washington, D. C.

Regular Members:
Woman's National Magazine
National Music Company
Woman's National Journal
Woman's National League
The American Author's Magazine
The Hitchcock Publishing Co.
The Publishers' Service Bureau
The Saulsbury Publishing Co.
The Argus Magazine
The Writer's Society of America
The American Short Story School
The Cosmos Magazine

In Affiliation and Cooperation with:
A Cooperative Organization of Corporations and Firms that Foster the Interests of American Authors

"Mrs. Hitchcock, on cross-examination, could not explain by whom or what the various 'Literary Enterprises' carried on this letterhead are 'accredited.' She stated that the Woman's National Journal, the American Author's Magazine, The Writer's Society of America and The American Short Story School had never in fact been in existence, but, were, at one time or another, 'planned' to be operated by the Hitchcocks. She testified that the Cosmos Magazine was abandoned in 1917, but the evidence shows that advertisements similar to those being run by the Woman's National Magazine are run under this name. She explained, when her attention was called to one of these advertisements, that it was a 'mistake' of one of their 'advertisers'; however that may be, the evidence shows that 255 letters addressed to the Cosmos Magazine were received during the week March 6-12, 1920, and that none of them were returned.

"Mail for all of the Hitchcock enterprises formerly located at Chicago, New York, Philadelphia, and Baltimore is now forwarded to the Hitchcock headquarters at Sixth and G streets, Northwest, Washington, D. C. The evidence shows that an average of about seven hundred pieces of mail is received daily addressed to the various names mentioned in the following paragraph: —

"I find that this is a scheme for obtaining money through the mails by means of false and fraudulent pretenses, representations, and promises, in violation of Sections 3,929 and 4,041 of the Revised Statutes, as amended, and therefore recommend that a fraud order be issued against

The Woman's National League, and
H. G. Hitchcock, president, and
A. V. Hitchcock, associate editor.
The Publishers' Service Bureau, and
J. S. Claire, secretary.
The National College of Literary Arts, and
The Manuscript Service Bureau, and
C. K. Atherton, editor.
The Howard Music Company, and
H. H. Harris, manager.
The National Music Company.
The Woman's National Journal.
The Cosmos Magazine.
The National Literary Association, and
H. D. Hitchcock, president.
The Hitchcock Publishing Company, and its officers and agents, as such, Washington.
The Saulsbury Publishing Company, and
The American Story Magazine, and their officers and agents, as such, Baltimore and Washington.
The Feature Magazine, Chicago and Washington.
The American Authors' Association, Chicago, New York, and Washington.
The Fairchild Music Company, and L. K. DeRoode, president, New York.
The Argus Magazine, Philadelphia and Washington.

(Signed) W. H. LAMAR,
Solicitor."

The fraud order is now in effect.

BOSTON, Mass. *Arthur Fosdick.*

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, 6, Mass.

WILLIAM H. HILLS, . . EDITOR.

*** THE WRITER is published the first of every month. It will be sent, postpaid, for $1.50 a year. The price of Canadian and foreign subscriptions is $1.62, including postage.

*** All drafts and money orders should be made payable to the Writer Publishing Co. If local checks are sent, ten cents should be added for collection charges.

*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

VOL. XXXII. JULY, 1920. NO. 7.

Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

Considering the importance of the matter to writers generally, the editor of THE WRITER feels that he does not need to apologize for omitting the usual features of the magazine from this number, to make room for the complete account of the operations of the several concerns associated with the Woman's National Magazine, of Washington, D. C. The methods of these concerns were first shown in print in the series of articles published in THE WRITER last year. Since then the Postoffice Department has been actively working on the case, and Postoffice Inspector F. E. Little especially has done faithful and conscientious work in the great task of collecting evidence regarding the complicated business with its operations under many different names in several different cities.

* * *

Now that this business has been stopped, there is still work for the inspectors of the Postoffice Department to do in stopping the operation of various schemes that are being exploited to the injury of writers. Of these perhaps the hardest to deal with are those of sharpers who get unearned money from writers by methods that apparently are not quite in contravention of the law. There are honest literary agents, who do useful work for a reasonable price and whose clients get honorable treatment. Unfortunately, there are concerns that advertise similar service only to get money from the sale of "instruction books" at high prices and the exaction of exorbitant fees for "revision," typewriting, and "expenses of placing" manuscripts, without, perhaps, violating the strict letter of the law. It may be said in passing that satisfactory references are required from every literary agent whose advertisement is accepted for THE WRITER, but general magazines are not so particular. Then there are the sharpers who advertise under such headings as "Why Not Write a Popular Song?" or "Song Poems Wanted," and the advertisements that urge those who see them to earn $150 a week writing advertisements, or $30 a week writing for newspapers in their spare time, "no experience necessary." Now that the Hitchcock case has been cleared up, perhaps the inspectors of the Postoffice Department will turn their attention to other advertisers, including some concerns that do "publishing for authors" on most unfavorable terms, and a way may be found to stop their operations, although they think they are within the law. In any such campaign the hearty co-operation of THE WRITER is assured.

W. H. H.

THE WRITER:

A MONTHLY MAGAZINE TO INTEREST AND HELP ALL LITERARY WORKERS.

VOL. XXXIII. BOSTON, AUGUST, 1921. No. 8.

ENTERED AT THE BOSTON POSTOFFICE AS SECOND-CLASS MAIL MATTER.

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TRADE JOURNALS WANT FACTS AND IDEAS.

Writing for trade and technical journals is unlike writing for most other markets, in one important respect. Style is relatively unimportant. Sentence structure may be unsound ; even the grammar of the would-be-writer may be at fault ; but if he is a good mechanic and can tell other mechanics what to do and how to do it ; if he is a window-display man and can suggest timely and attractive displays that retail merchants can use in their own windows ; if he has no more than a good merchandising sense and a nose for merchandising news, he can find a market for almost anything he can put on paper.

Don't misunderstand me. A well written article, neatly typed, that goes right to the point, tells a straight story and then stops, will always have a better chance of acceptance than another which is handwritten, which wanders here and there around the subject, and on which an unfortunate editor would need to spend half a day to put it into shape for the linotype man. When such an article happens to come in the editor may be too busy to bother with it at all. The rate of payment for the two articles also will be different, and rightly so. Yet because comparatively few mechanics are also good writers, editors will go to a lot of trouble to redeem an otherwise hopeless manuscript if it is found to contain a worth-while idea. More than once, in an experience of ten years as a trade journal editor, I have accepted and paid for such an an article when the manuscript itself had to be entirely rewritten and the illustrations, which had been crudely drawn with lead pencil on brown wrapping paper, had to be redrawn properly for reproduction.

Similarly, the story of a successful business and the plans and methods that have helped to build it up may be very crudely told, but if it bears the earmarks of fact and the plans described are practical and novel — particularly novel — it is tolerably sure to win an acceptance, if not from one editor then from another.

The number of trade and technical journals is very large. Probably no line of business is without one, and many lines are represented by from half-a-dozen to a score. In scope and in the kind of material used they vary a good deal. They vary a good deal in their standards and in their rates of payment. The tendency in all lines, however, is to get away from theorizing and long-drawn-out dissertations on this and that and down to brightly-told stories of successful merchants and merchandising, or to concise and practical

directions for the workshop end of the business.

Instead of generalizing about advertising, I would say to writers, show some of the advertisements merchants have actually used, and why they are good or bad. If you don't know enough about advertising to do so, don't try to write upon the subject at all.

Instead of saying some wordy nothings about selling, tell of the unusual selling plans that have really proved their value — giving in detail how they were carried out and with what results. If you name the merchant and the city so much the better, as a rule.

Similarly, if your subject is business-letter writing, your chances of acceptance will be increased if you show, as well as tell, how a good letter should be written ; and if you are writing upon profits and business records, give specific directions for figuring the one and send along a sample record form that may be used to illustrate and explain the other.

Where can such material be found? Unless you live in the middle of a prairie, it is all around, whichever way you turn. There is hardly a store, an office, a manufacturing or distributing plant that has n't a story of its own to tell, if you know how to go after it and get it.

Make friends of men in as many different lines as possible. Tell them what you are doing and what you want. Don't be afraid to ask questions. And photograph as you go. A sharp photograph of a novel advertising sign, a well-trimmed window, a smart delivery van, of some time- or labor-saving device in the workshop or of an unusual detail of store arrangement—almost any number of such "snaps" may be sold as separate photo-paragraphs or grouped into larger illustrated articles. The merchant himself may see nothing unusual in any of these things. It is up to you to "see" them, to dig them up, to be sure you miss no essential details ; but handle such material to good advantage when you get it, and the merchant will be just as glad to see it in print as the editor of a good journal will be to get it and print it. You may make good friends of both at the same time.

One final word : Be sure of your facts. If you don't know, find out ; if you don't understand, make no attempt to explain. Scrupulous accuracy is one of the first essentials of successful writing for trade and technical journals ; and the editors of such journals usually know their own field well and will give but little consideration to any writer who is found to be careless in this particular.

OAK PARK, ILL. *Francis R. Bentley.*

WHAT THE EDITOR OF THE COSMOPOLITAN WANTS.

The Cosmopolitan wants the world's best writers' best stories. This does not necessarily mean "the world's best-known writers." I have a pretty strong feeling that some of our best writers of today never have been heard of, except in their own communities. I should like to do everything in my power to encourage the newcomers. I know of no greater encouragement, however, than the showing we are making on the Cosmopolitan's contents page each month ; you are beginning to find new names on it.

I believe THE WRITER would do a great service to literature by continually pounding away at this fact : that instead of scorning the new writer, the editor would give his right arm to find one. We need new writers badly. Furthermore, we need some new note in fiction. I should not be surprised to find we need to return to the old romantic school. We have been trying to amuse ourselves with realism for a long time ; and we have found that other things besides suicide, murder, and the eternal triangle are entertaining.

We all want something big and wholesome. We want writers who will write because they love to write, because they can't help writing — and writers who will forget, for the time

being, that there is such a thing as a motion picture. So many have carried the film idea too far, and you will find, strangely enough, that the people who are *not* trying to write both for the magazines and the screen are the people who are doing the best work for both — and that those who are deliberately sitting down to hammer a magazine story into a motion-picture plot because it is a motion-picture plot are the ones who are going into oblivion.

Not only are we out to get new writers, but we are working with them on every story that has the germ of an idea that pleases us. We believe that the editor is a mighty factor in the newer literary game ; that he has to be what is, more or less, a collaborator with the writer. It is not such a hard job to go out and pay more money than any one else and thus corral the greater part of the best writers. The real job is to help the world's best writers to write better than they ever wrote before. *Verne Hardin Porter.*

NEW YORK, N. Y.

WRITING AS A SIDE-LINE FOR MINISTERS.

Ministers have furnished a larger per cent. of writers in proportion to their number than any other calling or profession of men. Some enter the editorial field entirely and others write books. Still others enjoy free-lance work at odd moments.

It would help many other ministers serving small congregations to keep from growing rusty if they would use their spare time for side-line writing for magazines. It would quicken them intellectually, inspire them to better service, increase their audience and awaken them to renewed interest in life if they would take up writing at spare moments.

Being a minister, I find much difference between preaching a sermon to the people of a congregation who take what I give them because I am their minister and submitting an article to some editor at "Usual Rates" and getting a rejection slip because I did not measure up.

It is this grindstone of side-line writing which keeps my axe sharpened. The verse-writing develops my power in poetic imagination, which helps me in my preaching. The general audience broadens thinking. The critical editor makes me careful. The large circulation makes my greater audience. The varied conditions of life among readers and publishers increases versatility.

No, side-line writing can never be a substitute for preaching, but it can be a mighty help. It can keep me mentally alert, spiritually active, keen in discernment, generally useful, broad in sympathy, and confident of victory — if my acceptances exceed my rejections.

In the mean time the minister has many opportunities to get subject matter which he can turn into cash in a few minutes with a typewriter. Even if the checks are small, they are extras, and their average exceeds the average wedding fee. From every point of view, writing is a side-line which has profit without loss for ministers.

Writing for Sunday School publications may not be the most remunerative writing, but it has attractive features for those who are suited for it. Matter written for the general Sunday School publications finds a large market. The articles which do not get acceptance at one place will likely find it elsewhere — if not entirely unsuited for publication.

To be successful in this work, one needs large experience in Sunday School and church work, fair average ability to write, and something to say. The publishers are kind and considerate, and the pay generally ranges from a half-cent to a cent a word.

The publication boards of the various denominations are looking for new ideas, methods in work, and suggestive plans, not unlike the "how to do" paragraphs in the home magazines. Unless one is well versed, or on the

staff of writers, it is wise to leave all denominational matters for the staff.

The long article is no longer in demand. Discussions are hard to sell. The article with fewer than three hundred words meets with more favor than one with more. A good live subject handled in a live way is wanted. Suggest something that is live and workable. Quit when you are through.

Writing for church papers pays so little that few writers who can land elsewhere will devote much time to it. By the church papers, I mean the weekly publications of the various denominations. Nearly all of them have their material furnished free by ministers and church workers. Even when they pay for articles, the price is so small that the writer feels the need of looking for more remunerative markets. Of course, the larger field occupied by the leading non-sectarian publications like the Christian Herald, the Christian Endeavor World, and other similar papers enables them to pay fairly well, for church publications ; but I have found that the household journals pay far better, buy much more, and generally furnish a much more profitable market than the denominational weeklies.

Writing for the homiletical magazines must be left almost entirely for those who have been technically trained to be ministers, and evangelists, and church workers. With such magazines, the methods department is the best buyer. It is always on the lookout for good new ideas to raise money, conduct compaigns or revivals, build churches, maintain choirs, or Sunday schools, and carry on every form of church work. Reports of the latest success told in a few words are always in demand — provided the idea is new.

As in writing for Sunday School publications, not only is it wise to be non-sectarian in the writing, but many of the magazines demand it. I have been writing for one for a dozen years and on its staff for ten years and do not even know to what denomination the editor belongs. This magazine insists on articles that will appeal to Baptists, Methodists, Presbyterians, and all denominations alike. An advantage in writing for such a publication is the ability to sell rejected material elsewhere.

The advertising news article of veiled suggestion, which will advertise and increase the business of a publication's side lines, or friends or patrons, is almost sure to sell, if it is well prepared. To illustrate : I recently came across a Sunday school which has distributed nearly fifteen hundred books in two years. Its method was one which if generally adopted would be likely to bring about the sale of thousands of books by the publishing boards of the various denominations. Every feature of it seemed new to me — material for a worth-while story, full of life. I wrote it up, in fewer than six hundred words. An ordinary Sunday School publication would have paid about three dollars for the article. Instead of offering it to one editor alone, I had thirty copies made and offered the article, syndicated, to as many Sunday School publications at two dollars each. While all could not use the article, many did, and my returns were several times as much as they would ordinarily have been.

I have found general free-lance writing most satisfactory. It furnishes diversion, awakens interest, gives inspiration, and adds to pin money. By general writing, I mean the special article which ought have life and interest for a year and general use in a dozen or more magazines. The matter may deal with church work, Sunday School work, home finances, reform work, sociology, public health, uplift work, any one of a hundred ideas.

I suppose such an article should be called the Special General Article. The main idea is to have another chance to sell if the magazine for which it is prepared does not want it. I got the idea from a buyer of Gospel songs, who kept insisting on Generally Useful Songs — songs that can be used anywhere and at all times and have real value.

With the high cost of living and the profiteer getting the headline space in nearly all publications, the article that deals with money is in demand. Money stories now are especially popular. People are thinking cost, profit, loss, gain, buying, selling, futures, and all their kindred associations.

The special article on money for general use must have facts. It must be mathematically correct in its deductions. The money

article appeals to business-minded people and must stand investigation.

The general free-lance writer who is in touch with the money spirit today can find opportunity to turn his information into cash in many ways. Little household articles on economy, little helps to profit, little ways to a bank account, money and matrimony, money and business, money and farming, money and health, the high cost of sickness, the high cost of weddings, and a thousand other subjects associated with money can be sold.

Writing for prize contests has the disadvantage that the time, labor, and material are lost if one does not win. This is specially true of the stipulated conditions which make long articles or books conform to certain regulations that make them suited for other uses.

On the other hand some of the contests afford fine opportunities to pick up a few extra dollars for a few minutes' work and get much free advertising. The author of America's Creed got a thousand dollars and ten times that much value in glory and satisfaction from having served his country for a comparatively short time of work. I have twice received fifty-dollar checks for less than five minutes' work — the idea won the prize from publications I had never seen.

How many thousands missed the prize I am not sure, but several thousand did in one case, for it was a nation-wide contest conducted by one of the largest circulated publications in the world. On the whole I have been fortunate, and yet I never devote a day's work to any contest unless I can so plan that the product will be of value for use elsewhere if I fail to win. I lost in the contest for a state song, but my work sold elsewhere. I lost in a contest for a suffrage hymn but what I wrote was easily placed. In both cases I played safe. My writing had general value.

Another value of prize-contest writing is the experience, which may suggest a dozen live articles which would not otherwise be produced. Experience, knowledge, facts, information, ideas, and ability to express them in a way that will profit or entertain others this store of information is stock in trade.

One of our successful writers of Gospel songs taught me a lesson several years ago. At that time he had on hand several hundred manuscripts and was increasing stock. He remarked "The extra rent to house them was small, and some one might want them some day." Since then his work has become popular, and some one has wanted them and has paid for them.

That brings me to the matter of stock kept on hand by writers on certain subjects. If one writes the generally useful article of permanent value, it becomes almost as standard stock as sugar in a grocery store. Of course such articles must be such as will be of actual value, real service, and they may be generally adapted to many publications. Such productions are Gospel songs, secular songs, humor, satire, historical sketches, biographical sketches, ideas that inspire, helpful ideas for day school and Sunday School publications, and articles dealing with economics in home and national life. Not being a literary star to rise high for the admiration of the entire world, I find splendid diversion and some pay in stocking up on such articles — when I have some spare hours. A Sunday School idea, if a good one, is in demand with a dozen publications. If it comes back from one, another may accept it. If it remains unsold this year, it may go next year. Sometimes a special request comes for a special lot, and then I turn to my stored-up supply. The same is true of other articles on other lines of general value.

Of course, one must be careful to avoid subjects that soon get out of date. Likewise those of only local interest and value are not suitable for general stock. On the whole, I find this idea of increasing stock on hand of paragraphs and special articles of real value to be a very profitable one for the writer with only small ability as well as for the one with larger ability. Perhaps the most valuable feature is that if the writer ever becomes generally popular the entire stock worth printing will sell.

PARSONSBURG, Md. *William C. Poole.*

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, Mass.

MARGARET GORDON . . EDITOR.

*** THE WRITER is published the first of every month. It will be sent, postpaid, for $1.50 a year. The price of Canadian and foreign subscriptions is $1.62, including postage.

*** All drafts and money orders should be made payable to the Writer Publishing Co. If local checks are sent, ten cents should be added for collection charges.

*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 63, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, Mass.

VOL. XXXIII. AUGUST, 1921. NO. 8.

Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

***

May not writers of short stories and editors of fiction magazines find a suggestion of a popular yearning in the appeal of an Ohio newspaper editor, telegraphed to the state office of the Associated Press for real heart-interest stories rather than those of the "crime or short skirts" variety? The appeal as it came over the wires, said : "Wonder if somebody in this state could flash us a story today that is not crime or skirts. Just a simple, old-fashioned tale of love and sweetness and devotion — perhaps of mother love. Would it not be a dandy relief? I haven't seen such a yarn for many a day. Thanks." The simple, affecting short story, dealing with the verities of human life, devoid of the flashy appeal of sexuality and crime, is seldom found between magazine covers nowadays, and there are countless readers, weary of the cheapness and vulgarity of the typical modern short story, who would welcome it.

***

It seems to be a new fashion to print books with the leaves uncut at the bottom, instead of at the top in the old way. The easiest way to cut the leaves of such a book is to turn the book upside down and use the paper knife beginning at the back of the book, instead of at the front. It is an advantage to have the upper edges of the leaves trimmed evenly, instead of left rough by the paper knife, so that if a book is to be sent out uncut the new fashion has something to recommend it.

***

Justified complaint is made by Howard V. Sutherland, writing to the New York Times, about supergirls in fiction. "In the popular-priced magazines," Mr. Sutherland says, "for the past year the literary wolf pack has been hunting the supergirl. It is impossible to pick up a magazine of the kind referred to in which a marvelous specimen of supergirlhood does not perform the prodigious and, that without batting an eyelid. Physically, mentally, morally, pulchritudinously, financially, her like has never been known before. Either she twists the neck of a fire-breathing bull and flings a husky Colorado Sheriff over her shoulder and, although a criminal, becomes his cherished wife ; or, having had a week's experience in the Kalamazoo Mammoth Emporium, she deigns to enter a New York department store and in three weeks becomes Superintendent, finally marrying the middle-aged proprietor. She has been known,

this supergirl, to dictate in a week or so the policy of a metropolitan daily, having shown the managing editor he was but a beginner at the business ; she has flung herself into the stock market (Father having speculated with the usual results when mere men operate) and made a fortune overnight. As a side issue she saves the fortune of the handsome young man with the fascinating blue eyes, and marries him. All the stories end in marriage, yet one wonders what will happen when hubby comes to his senses."

* * *

There is reason for Mr. Sutherland's complaint. Much of the fiction printed in the popular magazines is overdrawn, untrue to life, in many ways ridiculous. Why do the editors accept it?

* * *

It would be interesting to know how many responses there have been to this advertisement published in the Dial : —

> AMATEUR WRITER, now working 9 — 10 hours daily and limited to evenings for reading, study and writing, solicits financial assistance to enable him to fully devote a year to study and writing. Address, etc.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Here's an economy hint for writers : When you take your ribbon off of the typewriter, rewind it. Then replace in the tin box and saturate with oil. Let it lay for two or three weeks. You will find it will be like new.

M. M.

The Metropolitan Magazine in an advertisement says : "Some one referred to the Metropolitan's stories as 'real life fiction." We like that description. It describes best our aims. . . . Good fiction ought to do two things — it ought to entertain, *also* it ought to contain a contribution to life that will stay with you after you have laid the magazine aside. To change human lives by telling a story is sometimes easier than by preaching a sermon. We seldom get out of ourselves and see ourselves as we are. But fiction which is living at the expense of others shows us others' lives — and we make comparisons with our own and see ourselves as we are. . . . In dealing with contributors our policy has been to ask from them the sincerest and most human work ; no sex stuff, no jazz novels ; none of the tommyrot [illegible] life, the wicked vices of the rich and the saintly virtues of the poor, which can be dished up in such a way as to sell magazines very easily, has found its way into the Metropolitan. We never asked our writers to produce that sort of fiction. If you don't ask them, or to put it more explicitly, if you don't contract with them for so much a word to write that kind of twaddle then they don't do it, because certainly none of them want to. It is also a part of our history that we have held out a very helping hand to young and unknown writers. Some of the best things we print comes from unknown writers. We don't believe in the contract system, we don't believe in tying up a writer for so many stories or so many novels a year. We take our fiction where we find it because we believe in it, not because we have ordered it and have got to pay for it and publish it whether we like it or not."

The Dial (New York) announcing that hereafter on January the first of each year it will acknowledge the service to letters of some one of those who have, during the twelve-month, contributed to its pages by the payment to him of two thousand dollars, says : "A year and a half ago the Dial set out to give a hand to the young writers and artists of America. Too many Mary Gardens and Henry Jameses had had to go abroad for recognition. We found it high time that somebody set up to recognize good work at home. So far, reckoning our accomplishment against our intention, we have accomplished powerful little. We have, however, notably in the last few months, achieved, both here and in Europe, considerable recognition. We have also cut down that annual deficit which we shall always take care does not eventuate in what, in the present state of affairs, we should deem a dishonorable income.

It is thus that we now find ourselves in a position both to extend our own recognition to another and to give that recognition some small pecuniary weight. . . . Money is always the least significant of gifts : like a bad work of art it requires a descriptive tag. What we really want to give is leisure. If there were any way of doing up this leisure with white paper and a pink string, we should not have to fall back on so drab a medium. Since there is not, we have fixed a sum which should amount, when reckoned in the more important commodity, to approximately one year. But if the man or woman we hit on should turn out a live wire he may smuggle himself over to Italy ; favoured by Italian sunlight and the present rate of exchange the service to God might be proportionately prolonged. . . . Why does n't somebody else (some fine fellow who does n't know what the word deficit means) come over with two HUNDRED thousand? Why not?"

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

The Tatler (New York), rapidly gaining circulation with its attractive pictures and text, has outgrown its quarters in the Strand Theatre Building, and has leased a commodious suite in the new Gotham National Bank Building in Columbus Circle, 1819 Broadway. The editor welcomes short, breezy, humorous material.

All Outdoors (239 Fourth avenue, New York) was established in 1913 with the intention of giving tabloid information about outdoor life and equipment, but the editor finds it very hard to get satisfactory material of this sort, as few correspondents pare their matter down to the point of fact. The magazine is now running a department called "My Own Invention," and the editor would like short descriptions of handy little stunts that any outdoor person may have stumbled upon for vacation or tramping trips, ranging from a new method of preparing beans to a clever way of carrying fresh eggs on the trail, — anything so long as it is practical, the shorter the better, and illustrated if possible. One dollar each will be paid for such items, payment on publication. The magazine will also pay two dollars each for photographs of outdoor life showing action. Views of scenery are not wanted.

Dale R. Van Horn, Lincoln, Nebraska, announces that he is in the market for photographs and short articles depicting the uses of brick and tile, for publication in Brick Bats and Tile Tips, a house organ published in the interest of users of brick and tile, of which he is editor. He is also in the market for photographs of home-made devices, labor savers, and of concrete construction work. Material is reported upon promptly, and payment at fair rates is made once a month.

The American Magazine (New York) just now needs stories of about 5,000 words, and "Interesting People" articles of about 1,000 words.

The Love Story Magazine (New York) is especially interested in stories of filler length — of from 2,000 to 3,000 words — which have all the characteristics of the magazine's line of fiction.

Munsey's Magazine (New York) is now using serial stories, preferably of from 50,000 to 80,000 words ; novelettes, of from 18,000 to 25,000 words ; and short stories of any length up to 10,000 words, although the editor is particularly glad to get stories of between 2,000 and 5,000 words. The magazine also prints a few poems, but has abandoned general articles, and uses no departmental matter.

The Woman's Home Companion (New York) has just now a special need for short stories of about 2,500 words. Stories may treat of love, mystery, humor, pathos, childhood, youth, old age, men, women, home life, or business life, and the scenes may be laid anywhere on earth, in the past, the present,

or the future. They may have plot and action, or merely atmosphere, but the theme must be interesting to the average normal human being, the story must be worth telling, and it must be well told, and, always, there must be a story. The magazine is especially interested in considering exceptionally good mystery stories. Besides the novels which the Woman's Home Companion publishes serially, the magazine uses two-part stories of about 12,000 words.

Sunset (San Francisco) especially needs some short Western stories, with the love element emphasized.

The Ten Story Book (Chicago) is in the market for realistic stories, sex stories, and radical stories.

The special needs of the Youth's Companion (Boston) just now are for good adventure stories, of from 3,000 to 3,500 words.

The Follies (New York) needs short stories with very rapid action and novel plots, mirroring the frothier, gayer side of life in New York. Romance, adventure, and Melodrama are essential, and stories of the stage are particularly desired. Humorous and sentimental verse, epigrams, and fillers of all kinds are always in demand.

The Youth's World (Philadelphia), a paper for boys of from thirteen to sixteen years, is in the market for stories and articles on any subjects that are of interest to live, active boys. Stories may be serious, humorous, practical, or full of adventure, and must be clean and of high moral tone, but not goody-goody. An occasional serial, of from four to six chapters is used, and good photographs with accompanying descriptions are wanted. Short, snappy, up-to-date articles and brief paragraphs of a serious nature are also used. General articles should not exceed 1,000 words, and much shorter ones are preferred.

The Black Mask (New York) wants short, rapid action, mystery and detective stories of novel plot and logical solution. Stories may contain from 1,000 to 5,000 words, and novelettes may extend to 15,000 words.

Personal Efficiency (Chicago) is in the market for good specific business-getting and efficiency-producing articles, of from 1,600 to 2,000 words — of an inspirational nature, not an editorial type. The magazine also wants humorous business articles, of from 800 to 1,600 words, pointing out the business "red-tape" or old-fashioned methods persisted in by some firms, in preference to more up-to-date methods. Such articles, of course, must be written in an inoffensive way, and must have real constructive value. The editors are also anxious to obtain ideas for the "Digest" page, covering short-cuts in business methods, ways of preventing waste and cutting down expenses, and successful sales ideas. Payment is made at the rate of one cent a word, or one dollar an idea for the "Digest" page. Intending contributors are advised to secure a sample copy of the magazine, which will be sent on addressing the Assistant Editor, Personal Efficiency, 4046 South Michigan avenue, Chicago.

The principal need of the Farmer's Wife (St. Paul, Minn.) at present is good fiction for special occasions, such as Thanksgiving, Christmas, and so forth. Miss Shaw, the editor, wishes to call attention to the fact that because the Farmer's Wife is edited for farm women, it does not necessarily follow that only stories of farm life are purchased. Any thoroughly clean, wide-awake story with charm has a good chance with the Farmer's Wife.

The Top-Notch Magazine (New York) is always in the market for stories of sport, written to interest those who know nothing of the game.

Screenland (Hollywood, Calif.) is in the market for unusual, compelling short stories, of from 1,500 to 2,000 words. Such stories need not necessarily concern motion-picture topics. All stories used will be illustrated, and ample authorship credit will be given. Payment will be made at the rate of three-

fourths of a cent a word, with a premium added for exceptional merit. The magazine also wants short verse and articles — preferably humorous or satirical — dealing intimately with the motion-picture people or the motion-picture industry.

The Educational Review has passed from the control of George H. Doran Company to that of Doubleday, Page, & Company, and will hereafter be issued through the Educational Department of the latter firm. Dr. Frank P. Graves, Dean of the School of Education at the University of Pennsylvania, will continue as editor.

Beginning with the July issue, Cartoons Magazine will appear as Wayside Tales and Cartoons Magazine (Chicago).

Life (New York) has removed to the corner of Fifty-seventh street and Madison avenue.

The American Agriculturist will hereafter be published in Cooperstown, N. Y.

The Business Philosopher has removed from Chicago to Memphis.

Adventure (New York) will be issued three times a month, beginning with the issue for October 10.

The Green Book (Chicago) has suspended publication temporarily, the issue for July being the last number published.

The Detroit Free Press pays one dollar apiece for photographs for its rotogravure page each Sunday. Each print submitted should have written on the back the subject of the picture, where taken, and the name and address of the sender. Postage should be sent for return, and prints should be addressed to the Rotogravure Editor, Free Press, Detroit, Michigan.

The executive committee of the Authors' League of America has ended that organization's quarrel with the International Magazine Company by adopting a resolution admitting that the concern's policy as to the motion-picture rights of manuscripts accepted for publication was " fair and equitable." The league has asserted that the publishing company was unfair in demanding that contributors to its magazines surrender motion-picture rights to their articles. The company publishes the Cosmopolitan Magazine, Hearst's, Harper's Bazar, and Good Housekeeping.

The Community Theatre, Hollywood, Calif., announces a prize of $400 for the best full-length play, and a prize of $100 for the best one-act play. Contestants must be residents of the United States, and the plays must be entirely original in subject matter, but may be written in collaboration. Dramatization of published stories or adaptations of professionally presented plays or plays previously submitted to the Community Theatre will not be accepted. The Community Theatre reserves the right and guarantees to give the prize-winning plays professional production at its own playhouse, not later than January 1, 1923, and will pay the author a royalty of $100 for every week of production after the first week in the case of the full-length play, and of $25 in the case of the one-act play. The Theatre also reserves the right to produce the play professionally outside its own playhouse, and agrees to pay the author at a rate to be determined on. It will retain an interest in the prize-winning play for a period of three years after the initial production, and shall have ten per cent. of the author's royalties from amateur and professional production during that period. In the event of direct sale of the dramatic or motion-picture rights, the Theatre shall receive ten per cent. of the sale. The Theatre also shall have the right to present any play submitted, and in such case the rights and emoluments specified for the prize-winning play shall apply. All manuscripts must be typewritten on one side of the paper and must carry the inscription : Submitted in the Community Theatre of Hollywood Prize Play Contest. Manuscripts must be signed with a pen name or distinguishing mark and be accompanied by a sealed envelope containing the name and ad-

dress of the author. The contest will close October 15.

The Chicago Madrigal Club announces the nineteenth annual competition for the W. W. Kimball Company prize of $100 for the best setting of Samuel Richard Gaine's poem, "Sing Again, My Heart, and Chant It," a copy of which will be sent on application. The composer must be a resident of the United States, and the setting must be in madrigal form for a chorus of mixed voices, a capella, and must be polyphonic — all voices equally melodic. Parts may be doubled at pleasure, and the composition should be kept within a reasonable vocal compass. Compositions, bearing fictitious names, and accompanied by sealed envelopes, having the fictitious name on the outside and containing real name and address, should be sent to the conductor of the club, D. A. Clippinger, 617 Kimball Building, Chicago, by September 1. The award will be made October 1, and the prize-winning composition will become the property of the Chicago Madrigal Club, and will be produced by the Club at its second concert of the season of 1921-1922.

The Birmingham Writer's Club is offering a prize of $150 for the best poem submitted to be read on the occasion of Birmingham's semi-centennial celebration to be held the coming fall. The exact date of the closing of the contest will be announced later, and poems should be sent to Mrs. J. N. Cornelius, President Birmingham's Writer's Club, 1410 North Twenty-fourth street, Birmingham, Alabama.

The New York Evening Post wants photographs of unusual interest and beauty, and offers monthly prizes of $15 and $10 for the best subjects of unusual character, or possibly unusual treatment of otherwise well known subjects. Interior views, unless some exceptional merit is displayed, are not wanted. The competition will close September 30, and October 1 additional prizes of $50, $25, and $15 for the entire contest will be given. Prints, which have not been published, should be sent to the Graphic Section, Evening Post, 20 Vesey street, New York. Postage should be sent for return. Photographs not awarded a prize but suitable for publication will be paid for at fair prices, according to size and merit.

David Stoffer, of Harvard University, has won this year's Baldwin prize, offered annually for the best essay on municipal government by a college student. The subject of the winning essay is, "The Effect of Non-Partizan Elections on the Formation of Municipal Parties."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : for the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000; for the best volume of verse by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Prizes of $500, $250, $150, and $100 for best letters on "My Greatest Problem — How I Solved It," offered by Physical Culture, New York, contest to close September 1. Particulars in April WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prize of $1,000 for the best essay on "Contributions of Jews to Hygiene," offered by the Jewish Publication Society of America, Philadelphia, competition to close November 1, 1922. Particulars in April WRITER.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Ten prizes of $100 each offered by the True Story Magazine for the best true stories submitted during 1921. Particulars in July WRITER.

Prize of $500 for the best story, and prizes of $100 each for the five next best stories, offered by the

New Success Magazine, contest closing December 31. Particulars in July WRITER.

Prize of 100 guineas offered by the Talbot Press, Dublin, for the best Irish novel submitted by June 1, 1922. Particulars in July WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris, to be divided equally this year and next between the two best essays on "Toleration in Economics, Religion, and Politics." Contest for this year's prize to close September 1, and for next year's prize, not later than March 1, 1922. Particulars in July WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close Oct. 1. Manuscripts should be sent to W. V. Bingham, Director Division of Applied Psychology, Carnegie Institute of Technology, Pittsburgh, Penn. Particulars in May WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Prize of $1,000 for a symphony, and a prize of $500 for a piece of chamber music, offered by the Paderewski Fund for American Composers, contest closing September 15. Particulars in June WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Berkshire Music Colony prize of $1,000 to the composer of the best string quartette, contest closing April 15, 1922. Particulars in July WRITER.

Prizes amounting to $10,000 offered by Thomas A. Edison for the best phrases of four or five words that will clearly distinguish his new musical phonograph from other sound-producing devices, contest closing September 2. Particulars in July WRITER.

Prize of $50 offered by the Depauw University School of Music for the best composition for organ submitted by January 1. Particulars in July WRITER.

Prize of $200 offered by the Matinee Musical Club of Philadelphia for a dramatic musical setting, or an operetta, based on Longfellow's poem, "The Masque of Pandora," contest closing November 1. Particulars in July WRITER.

Prize of $500 offered by the World M. P. Corporation for a second verse for the song, "Empty Arms." Particulars in July WRITER.

Prize of $200 in gold for the best pageant based upon the history of osteopathy, offered by the School of Osteopathy, Kirksville, Mo., contest closing January 1, 1922. Particulars in July WRITER.

Prizes aggregating $300 offered by the American Humane Association, Albany, for the best essays dealing with the trapping evil, contest extended to end December 31. Particulars in June WRITER.

Prize of $100 offered by Glenville Kleiser for the best list of fifty prose similes selected from standard authors. Contest closes November 1. Particulars in July WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

CURRENT LITERARY TOPICS.

Fitness for Newspaper Work. — A young man — the kind with bright eyes that one thinks of as doing first-rate work somewhere — was asking for a chance in the newspaper business.

"What are you doing now?" the editor asked.

"Reading proof on a trade paper. It's pretty dull, reading other people's stuff all the time. I want to write myself, and I want to get close to life."

"What kind of a trade paper?"

"Textiles."

"Seems to me textiles are pretty close to life," remarked the editor. "About as close as your shirt. Why don't you write about textiles?"

"I don't know anything about textiles."

"Did you ever read a book or an article about weaving? Or about dyeing? Or about cotton, or wool?"

"Well, no, I can't say I ever did."

"You've missed something. Every corner of geography, every chapter of human history, every development of chemistry in war

and peace, a thousand lines of commerce and manufacture, the whole subject of the relations between capital and labor interlace with the textile industry. Wherever men have passed a step beyond the naked savagery they have used textiles. They have woven grass and hair, both animal and human hair; vegetable fibres like cotton and flax, metals — you have heard of chain armor and steel shirts. The loom is found from pole to pole.

"You are on the edge of one of the basic industries, in a position to understand and write about something that intimately concerns the welfare of people everywhere in the world. And you have n't bothered to look an inch beyond the end of your nose.

"Why should I suppose that a fellow who has seen nothing in the textile trade but typographical errors in proofs, who has n't had enterprise enough to salt down for his own information any of the great things passing his own door, could see anything in the world with which the newspaper deals, even if he did 'get closer to life'? If the job you are in has n't awakened any interest —"

"I get you," interrupted the lad. "Thank you very much. I've been asleep at the switch. I'm going back to the job, to get 'close to life' right there." — New York Evening Post.

A Golden Rule for Authors. — I should say that the first and most golden rule for a writer of short stories is this: Never start out to write the story until you have got the whole thing fixed in your head. You must write it in your head first. This does not mean that extraneous matter must not creep in — indeed, you will probably find some of your best coloring coming from happy accidents! — but the form and shape and plot must be definitely determined, and the characters you are going to portray must be clearly visualized. — Stacy Aumonier, in the Literary Review.

BOOK REVIEWS.

AMERICAN ENGLISH. By Gilbert M. Tucker. 375 pp. Cloth. New York: Alfred A. Knopf. 1921.

Beginning with a defence of American speech and writing, contraverting assertions that American English is degenerating, Mr. Tucker goes on to describe the ten important treatises devoted to American speech that have from time to time appeared, showing the merits and demerits of each. Bartlett's "Dictionary of Americanisms," he points out — although he says it is still a standard work on the subject — in more than 5,600 entries lists hardly more than 450 genuine and distinct Americanisms now in respectable use. Of the remainder, nearly 400 are set down by the author himself as of British origin, and at least 750 more are also certainly British, although Mr. Bartlett was not aware of it. Mr. Tucker speaks well of Thornton's "American Glossary," the only work of the kind since Bartlett that is not founded on the labors of that diligent compiler, and of Mr. Mencken's "The American Language," of which a new edition is in preparation. In the chapter on Exotic Americanisms, Mr. Tucker gives a list, filling 150 pages, of more than 1,100 expressions supposed by Bartlett and others to be peculiar to this country, with evidence that most of them, perhaps all, are of foreign origin, while in the following chapter, "Some Real Americanisms," he gives a list of about 1,900 words and phrases that appear for the most part to be genuine Americanisms — the two lists together accounting for all the words of any importance that are dealt with in the ten important treatises mentioned, with a considerable number of additions. A chapter on the bibliography of the subject lists both books and articles in periodicals, and there is a complete index of all the words mentioned. Every writer should own a copy of this book and study it.

SCENARIO WRITING TODAY. By Grace Lytton. 179 pp. Cloth. Boston: Houghton Mifflin Company. 1921.

Miss Lytton is herself a successful scenario writer and has been an associate of her mother, Florence Hull Winterburn, in conducting the scenario department of moving-picture magazines. In "Scenario Writing Today," she points out in the opening chapter the difference between writing a literary story and a screen-story, laying stress on the idea that in scenario writing the thing of chief importance is action. The following chapters are headed: How and Where to Get Scenario Ideas; The Thought Back of Your Story; The Plot; The Characters; Locale and Atmosphere; The Commercial Side; Titles and Screen Terms; The Art of Picturizing; What Is and What Is Not Possible on the Screen; Writing the Brief Synopsis or Outline; and Continuity and Scene Plot. In the chapter on "The Commercial Side of Scenario-writing," Miss Lytton gives warning that there has been great exaggeration about the fortunes made. "I hate to shatter a brilliant bubble," she says, "but better the truth at first than a disappointment in the end." Speaking of all the different people who have to handle the material in making a story into

a photoplay she says : "First there is the continuity writer, who spends at least six weeks in making a working scenario from the book. Please note that the modern working scenario is a complicated thing. It sometimes amounts to the bulk of a printed volume and omits no smallest detail necessary for the information of the director. It is a fortunate thing for the author that he is not required to do this work, for it is a profession in itself, and few authors have the natural ability or training to cope with it." To illustrate what continuity writing means, Miss Lytton prints in full a modern photoplay — the actual working scenario from which a film was made —filling thirty-seven pages of her book.

A DICTIONARY OF SCIENTIFIC TERMS. Pronunciation, Derivation, and Definition of Terms in Biology, Botany, Zoology, Anatomy, Cytology, Embryology, Physiology. By I. F. Henderson and W. D. Henderson. 354 pp. Cloth. New York : D. Van Nostrand Company. 1920.

A work useful not only to specialists but also to readers of serious books and journals generally and especially to writers who have to deal with multifarious subjects is this dictionary of scientific terms, which gives in handy form definitions of about ten thousand terms, including several hundred lately-coined expressions, many of which have not hitherto appeared in any dictionary. The subjects selected for treatment are : Biology and its allies, Anatomy, Botany, Zoology, Embryology, Cytology, Physiology ; and some terms in Bacteriology and Palaeontology are included. The usual handy-sized dictionary contains comparatively few scientific terms, so that this work will supply a want felt by many students of the biological sciences and by other readers. The definitions are clear and ample and the pronunciation and etymology of the words defined are shown, with all Greek words transliterated to represent the sound of the original, since many readers are not familiar with the Greek alphabet. The book is useful not only for reference but for study to increase the vocabulary, since knowledge of the derivation of scientific terms throws a flood of light on the structure and meaning of the innumerable English words in general that are similarly derived, besides explaining a good deal of writing that to ordinary readers would be unintelligible. Any writer who will devote a few minutes daily to study of this book will increase notably not only his stock of useful words — not alone scientific terms — but his general knowledge.

THE RUSSIAN BOLSHEVIK REVOLUTION. By Edward Alsworth Ross, Professor of Sociology, University of Wisconsin. Illustrated. 302 pp. Cloth. New York : The Century Company. 1921.

A book of real informative value is this unprejudiced history of the ten eventful months in Russia from the fall of the Czar to the inauguration of the Soviet Republic. Professor Ross was making a tour of Russia when the revolution of March, 1917, was accomplished, and to the material gathered at first-hand he has added other material from Russian sources, which he has spent months in collecting and verifying. His book is written not to make out a case but to set forth the significant facts, and its impartial conclusions are drawn only from a study of the facts themselves, so that, considering Professor Ross's peculiar qualifications for the task, the book is of unusual importance. So much misinformation has come out of Russia and so many contradictory assertions about conditions there are being printed every day that it is a relief to get a dependable statement of facts by an impartial authority. The greatest sociological experiment of all time has been going on in Russia, and the outside world knows for a certainty hardly anything about it. Professor Ross's book shows clearly the movement of the inevitable course of events that led up to the establishment of the Soviet government, and it is good news that he is to follow it with a second book, to be entitled "The Russian Soviet Republic," giving the history of the first several years of Russia under the government set up by the Bolsheviki. "The Russian Bolshevik Revolution" is illustrated with more than thirty half-tone pictures from photographs, and every page in it is of interest and value. No writer on current topics can afford to miss this book.

PSYCHOANALYSIS, SLEEP, AND DREAMS. By André Tridon. 161 pp. Cloth. New York : Alfred A. Knopf. 1921.

André Tridon is a Frenchman, educated abroad and in America, who is now practising psychoanalysis in New York. In this book he makes an attempt at correlating sleep and dreams and at explaining sleep through dreams. Sleep, he says, partakes of all the characteristics of normal life, the only essential difference being the greater withdrawal of attention from reality in normal sleep than in normal waking lives. To sleep does not mean "perchance to dream," but to dream from the very second when we close our eyes to the time when we open them again, — although most people forget their dreams, as they forget their waking thoughts, — and the personality of the dreamer expresses itself through his dreams. Mr. Tridon goes on to discuss dream life, wish fulfillment, nightmares, prophetic dreams, recurrent dreams, neurosis and dreams, sleeplessness, dream interpretation, and other kindred subjects, in chapters that are full of interest, whether the reader is ready to accept the author's conclusions or not. Sleeplessness, he asserts, is due to the fact that in our fear of incompletely repressed cravings we do not dare to become through the unconsciousness of sleep our primitive

selves, and in his chapter on the subject, after suggesting various methods of inducing sleep, he concludes that the real mission of sleep is to free the unconscious, to relieve the tension due to repression, and to give absolutely free play to the organic activities which builds up the individual.

PRINCESS SALOME. A Tale of the Days of Camelbells. By Burris Jenkins. With a frontispiece by Gayle Huskins. 352 pp. Cloth. Philadelphia : J. B. Lippincott Company. 1921.

"Princess Salome," which the publishers put in the class with "Quo Vadis" and "Ben Hur," tells the story of the daughter of Herodias, to whom for her dancing was awarded the head of John the Baptist on a charger. The Princess herself is shown not as a wanton dancer of the Seven Veils, but as a high-spirited, pure-hearted maiden, whose soul is killed by her wicked mother. The charm of the story, however, is not in the adventures of Salome and her lover, Stephanas, afterward Stephen the Martyr, not in the idyllic love of Mary of Bethany and Shaoul, known to Christendom as the Apostle Paul, but in the vivid word-pictures of life in the Orient and the skill with which the author has woven together the various episodes in the life of the Nazarene and His friends, as revealed in the Gospels, into a continuous narrative, showing sympathetic knowledge of the sacred and profane history of the time and power to enthrall the reader.

BOOKS RECEIVED :

[THE WRITER is pleased to receive for review any books about authors, authorship, language, or literary topics or any books that would be of real value in a writer's library, such as works of reference, history, biography, or travel. There is no space in the magazine for the review of fiction, poetry, etc. All books received will be acknowledged under this heading. Selections will be made for review in the interest of THE WRITER's readers.]

AN ETYMOLOGICAL DICTIONARY OF MODERN ENGLISH. By Ernest Weekley, M. A. 1,569 pp. Cloth. New York : E. P. Dutton & Company. 1921.

CAMPING AND WOODCRAFT. A Handbook for Vacation Campers and for Travelers in the Wilderness. By Horace Kephart. Two volumes in one : Volume I, Camping, 405 pp.; Volume II, Woodcraft, 479 pp. Cloth. New York : The Macmillan Company. 1921.

HIGHLAND LIGHT, AND OTHER POEMS. By Henry Adams Bellows. 135 pp. Cloth. New York : The Macmillan Company. 1921.

THE TRYST. By Grace Livingston Hill. 350 pp. Cloth. Philadelphia : J. B. Lippincott Company. 1921.

THE HUMAN COMMUNITY, OR THE TRUE SOCIAL ORDER. A Prophecy. By L. H. Koepsel. 121 pp. Paper. San Francisco : The Human Community. 1919.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they mention THE WRITER.]

THE EVOLUTION OF WHIMSICALITY. E. V. Lucas. Harper's Monthly for July.

THE MOST MYSTERIOUS MANUSCRIPT IN THE WORLD. Did Roger Bacon Write It and Has the Key Been Found? John H. Manly, Ph. D. Harper's Magazine for July.

WRITERS AND WRITING. Edward S. Martin. Editor's Easy Chair, in Harper's Magazine for July.

SOME RING HEROES OF FICTION. Arthur Bartlett Maurice. Bookman for July.

CARL SANDBURG. Paul Rosenfeld. Bookman for July.

CRITICIZING THE CRITIC. John S. Sumner. Bookman for July.

FOUR YEARS, 1887-1891. — II. William Butler Yeats. Dial for July.

THE TRUTH ABOUT "LITERARY LYNCHING." John S. Sumner. Dial for July.

THE HAND OF THE DESIGNER IN ADVERTISING ART. Illustrated. Arts and Decoration for July.

JOHN O' BIRDS (John Burroughs). Mabel Ansley Murphy. St. Nicholas for July.

THE STRENGTH AND THE WEAKNESS OF JOHN BURROUGHS. Current Opinion for July.

BARRETT WENDELL. With frontispiece portrait. George P. Baker. Harvard Graduates' Magazine for June.

WHAT "AN EDITION" IS. A. C. Kinsey. Bookseller and Stationer for July 1.

PRIZES AND PRIZE COMPOSITIONS. Musical Courier for July 7.

ACCOUNTING FOR OUR COMEDIES. Literary Digest for July 2.

IS OUR LITERATURE "STRANGLED WITH A PETTICOAT"? Joseph Hergesheimer, in the Yale Review. Literary Digest for July 2.

FEARS OF MORE LAUREATES. Literary Digest for July 9.

DANTE DEAD SIX HUNDRED YEARS. Literary Digest for July 23.

GUSTAVE FLAUBERT : 1821-1921. Nation for July 13.

AUTHORS' BUREAU OF CENSORSHIP. Max McConn. Nation for July 13.

NEWS AND NOTES.

Mr. and Mrs. Henry Richards (Laura E. Richards) celebrated their golden wedding anniversary June 18 at their home in Gardiner, Maine.

Mrs. Blanche Shoemaker Wagstaff was married July 30 to Donald Carr, of New York.

Parker Fillmore and Miss Louise Dutton, both authors, were married recently in New York City.

Mrs. Mary Roberts Rinehart is recovering from a serious operation.

Approximately $4,000,000 will be available soon for the construction and maintenance of the James Gordon Bennett Memorial Home for Journalists, provided for in the will of James Gordon Bennett. Where the home will be located has not yet been determined.

Dr. Blanche Colton Williams, chairman of the O. Henry Memorial Prize Committee, has sailed for Europe. She has arranged, however, that the work of the committee shall be carried on during her absence, and upon her return in September the selecting of the stories for the volume of O. Henry Memorial Stories for 1921 will be brought toward completion.

The Houghton Mifflin Company has published a biographical record and study of the life and work of Paul Verlaine, by Harold Nicolson.

A psychopathic and bibliographical study of Edgar Allan Poe, by John W. Robertson, has been published by Bruce Brough, of San Francisco.

"Historic English," by the late Dr. James C. Fernald, is published by the Funk & Wagnalls Company.

"The Tale of Terror," by Edith Birkhead (E. P. Dutton & Co.) is a description of the growth and development of supernatural fiction in English literature, beginning with the vogue of the Gothic romance and tale of terror toward the end of the eighteenth century.

"Books and Folks," by Edward N. Teall (G. P. Putnam's Sons) consists of a series of informal talks on books, reviewing, reading, the place of the newspaper in art and letters, and kindred topics.

"Ernest Renan," by Professor Lewis Freeman Mott, is published by D. Appleton & Co.

"Modern French Writers," by G. Turquet-Milnes, is published by Robert M. McBride & Co.

"Studies in Modern Poetry," by Federico Olivero, Professor of English Literature in the University of Turin (Oxford University Press), is a critical survey of the work of Poe, Swinburne, Mallarme, Varlaine, Claudel, Verhaeuren, and other poets of various nationalities.

"Shelley and Calderon, and Other Essays on English and Spanish Poetry," by Salvador de Madariaga (E. P. Dutton & Co.) includes papers on "English Sidelights on Spanish Literature," "Spanish Popular Poetry," and "The Case of Wordsworth."

"Voltaire in His Letters," by S. G. Tallentyre, is published by G. P. Putnam's Sons.

"Vanessa and Her Correspondence with Jonathan Swift," edited by A. Martin Freeman (Houghton Mifflin Co.), gives the complete correspondence, printed for the first time, from the original manuscripts, together with many additional letters to other correspondents bearing upon this series of episodes in Swift's life.

"Keats," with notes by H. Buxton Forman, is published by the Oxford University Press.

"John Dryden and a British Academy," by Oliver Farrar Emerson, is one of the publications of the Oxford University Press.

"Britain's Tribute to Dante in Literature and Art," by Paget Toynbee, is published by the Oxford University Press.

The Biblio, a new magazine devoted to the purchase and dispersal of rare books, autograph letters, and manuscripts, edited by Will M. Clemens, is published at Pompton Lakes, N. J.

Dr. Howard A. Bridgman, D. D., has resigned the editorship of the Congregationalist, which he has held for thirty-four years, to become the head of Lawrence Academy, Groton, Mass.

Mrs. F. Marion Crawford and three children are suing Eltinge F. Warner, Ten Broeck Terhune, and Amerigo Serrao for $50,000 damages for alleged failure to keep contract for the filming of some of the novelist's stories. According to the complaint, the contract provided for the payment of $5,000 for each production made and a three-and-one-half per cent. royalty on the exhibitions.

The estate of E. W. Hornung is valued at £11,907, while that of Florence Barclay is no less than £33,749.

Dr. Morris Jastrow, Jr., died at Jenkintown, Penn., June 22, aged fifty-nine.

Douglas Story died near Kotah, Rajputana, India, July 10, aged forty-eight.

Lloyd Mifflin died in Norwood, Lancaster County, Penn., July 16, aged seventy-four.

Mrs. Mary Louisa Molesworth died in London recently.

THE WRITER:

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ARE EDITORS HARD-HEARTED?

Are Editors hard-hearted? Or are they very human and kind, and ready to hold out a helping hand to struggling authors? I can judge only by my own experience.

I can't remember when I have n't written poetry. My earliest recollection of school days is that of scribbling verse, behind my geography, to the charms of a nine-year-old vamp in the seat in front of me.

Poetry was my life-long ambition. When I was twelve years old the Portland Oregonian had a contest, and I wrote the winning poem and received the cash prize. A couple of years ago I sold a poem to Life that I wrote when I was in my fourteenth year.

Most of the verses written in the last twenty years I burned — in fear of ridicule ; but there came a time when I began to save them.

The doctors told me, a few years ago, that I had a very few months to live, and advised me to go South. As there was no argument on my side, I went; but even as I got underway for the trip I sent in an envelope of poems to Life. I can't say why I selected that particular magazine, I just did.

One of the poems appealed to Tom Masson as promising better things. He took time to write a personal letter pointing out a flagrant defect. I made the correction, and he bought the poem. After I reached Georgia I sent him another batch of things. He wrote again, accepting two more and criticising a third. I took the kinks out of that third one and he accepted that. That sort of thing went on for some little time. He was gently harsh, sometimes, in his role of critic ; but he was just, and I buckled to.

About that time a severe operation began to be a menace to my peace of mind. At this period one of the younger editors of Life picked me up, Sidney Howard. He, in course of time, became my self-appointed critic, my benefactor, my friend. Through him I gained a wider knowledge of things essential than I had ever possessed before; and when I was taken to the hospital for that operation, the telegrams, the books, the letters that poured in from Howard, and the letters from Masson, were the mitigation of the inferno of pain that I went through.

I shall never forget that Howard stood by as a brother does n't always do, when I was at the greatest crisis of my life ; and when I was able to sit up again he urged me to a new interest in my old gods, and I, glad of anything which would help me to forget my agony, plunged into writing as I had never done before.

After I came back to Oregon, Howard, now off the Life force and into life for him-

self, advised me to spread out and try to get into other magazines, since it had, in the past, taken all my strength to do what I did for Life. He personally took some of my verse to the editor of the North American Review, and a letter came from him very soon, telling me of the acceptance of a three-page thing, "The Knife."

That was my first experience with editors. And as I lie by my window and hammer away at my typewriter, I look back over the years and call to mind the editors whom I've come to know since.

There is a letter in my file which is signed so : "And think of me as a friend, in disguise of an editor. With all good wishes, Sincerely yours, Elizabeth Cutting"; for the editor of the North American Review has grown to a high place in my hall of friends. Of one poem that she thought should be changed in a certain place she said : "But remember, my friend, I am not a poet : only an editor. And I may be all wrong." But — she was not wrong. I corrected that line — and sold the poem.

And there is Harriet Monroe, of Poetry. Never is she too busy to give a man a friendly word and a helpful hint. There are letters from her in my file more than two years old : quite a little stack of them to date. Once she saw in a poem of mine a verse she thought redundant. She wrote and asked me what I thought about it. I thought she was right ; and she accepted the poem.

And C. Wharton Stork, of Contemporary Verse — they all seem to be cut from the same pattern, these editors. I have found no one more whole-heartedly the friend of poets than Wharton Stork ; and I am proud to call him friend.

I could go on down a long list — James Eaton Tower, of the Delineator ; Glenn Frank, of the Century ; and that splendid chap, John Farrar, of the Bookman. Never have I found them too much engrossed for a personal letter and a word of encouragement, for kindly interest and courteous friendly criticism.

John Farrar said he did n't like one word — it was the perhaps offensive word "bug" — in a verse I had sent him. I thought it over and concluded that in the sense it was used it was not delicate. I changed the poem — he took it.

So it has gone through the last few eventful and richly tinted years ; and last month I received my V. C.! I was paid for all that has been or may come — but that must not enter here.

This is my last word. *Never yet has an editor made a criticism that I did not profit by!* A moment of concentration on the thing criticised and I had the editor's point of view — and invariably he was right. I am happy to say that the criticisms grow fewer with the roll of time.

But — are editors hard-hearted?—I know!

PORTLAND, Oregon. *Joseph Andrew Galahad.*

CURRENT CONDITIONS IN THE SHORT-STORY MARKET.

A careful survey by a group of students of the fifty short stories in fifteen leading American magazines for May, 1921, reveals some very interesting tendencies and conditions.

The magazines studied were Asia, Atlantic Monthly, Century, Collier's, Current Opinion, Everybody's, Harper's, the Ladies' Home Journal, McClure's, the Midland, the Pictorial Review, the Red Book, the Saturday Evening Post, Scribner's, and the Woman's Home Companion.

In examining the nature of the themes employed, we found forty per cent. using a strong love interest, sixteen per cent. psychological study, in any large degree, fourteen per cent. adventure, ten per cent. decided mystery or crook elements, and six per cent. one

of the following : Sports, "movies," children, politics.

Settings in large cities were more popular than those of any other class. Twenty-eight per cent. of the stories used such settings, more than half of these being in New York City. Twenty-two per cent. of the stories had foreign settings, and twenty per cent. small-town settings, but only one farm story was found. The increasing interest in the Midwest as a setting was manifested by the fact that twenty per cent. of the stories were set in that section, six per cent. in the far West and four per cent. in New England. It is interesting for the craftsman to note that in six per cent. of these stories the settings were wholly unlocalized and in fourteen per cent. the geographical locations were undiscoverable.

The average number of characters used per story was 4.3 plus. Four stories contained only two characters each, while two used eight each and five used seven each. In three stories the characterization was said to be poor, in ten fair, in twenty-nine good, and in eight excellent.

In nine of the fifty stories the action moved slowly, in nine moderately fast, and in thirty-two fast.

Thirty-six per cent. were treated in light mood, including twenty-two per cent. that were humorous in part at least. The treatment was somewhat melodramatic in eighteen per cent. while twelve per cent. were distinctly tragic.

The average length was seven thousand words. Five of the stories, or ten per cent. ran to twelve thousand words or more. The shortest story read contained 2,750 words, and there were only six stories of fewer than five thousand words.

Perhaps one of the most striking things about this survey was its revelation of the search for the bizarre, the melodramatic, and the striking, unusual situation.

IOWA CITY, IOWA. *Frank Luther Mott.*

CHILDREN'S VERSE.

Writing child verse is interesting, and profitable, too, if one can do it well.

For writing children's verse, if your house has no children belonging there you need to get inspiration from going among children and in other ways. I have found it possible to get some help from reading volumes like "A Child's Garden of Verse." That gives you the swing of child ideas again, and the reading brings back half-suggestions, wholly different from Stevenson's ideas, but brought to mind by reading them.

Another way I have is to think as far backward as I can toward my own beginning and then jot down the things that I remember interested me. Sometimes I am surprised that I cared about this or that ; but I know very well I did care, so perhaps some 1921 youngster will care, too.

My third way of finding subjects is to look at pictures of children at play or at work. Here, again, unless the picture is one of my own snapshots that I can use for illustration I don't write directly for that picture, but from a sort of branch idea.

The best and easiest way to get inspiration, however, is to associate with children, watch them, study them, get their ideas, their point of view. If there are children living near you, sit on the step and watch them as they go by. Listen to their scraps of talk. Get them to talk to you, and to tell you what they are doing. Learn to look at things from the children's point of view.

When it comes to writing, you can hardly make the verse too simple. There must be at least one new idea, or an old idea newly dressed, but the language must be simple and the expression clear. Short rhymes of four or five lines are easier to sell than longer ones. *Ruth K. Gaylord.*

ORLANDO, FLA.

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MARGARET GORDON . . EDITOR.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

The editor of the Etude, warning the unsophisticated against the "song poem" sharps, calls attention to the fact that the music "published" by these concerns at the expense of the author is often carelessly printed, with mistakes that any trained musician would recognize. "The average person," says the Etude, "knows so little about the grammar of music that he cannot recognize these incriminating blunders. If he had an essay or a story printed with similar grammatical blunders he would want to see it burned to ashes rather than have it circulated as an advertisement of his ignorance." "The best rule to follow," continues the Etude, "is this: Submit your composition to a half dozen of the best publishers in succession. If it is accepted, you have no further concern than your business arrangements with the house. If it is rejected, put it in the bottom of the trunk in the garret with other souvenirs of your past, and go to work at something new. Unless you have abundant means and are not particular about what you put out, never, under any circumstances, pay any one for putting out your work, not until you are sure that it has been edited by some one who really knows his business. In such a case take it to a music printer, never to a fake publisher."

* * *

An interesting fact about Miss Romer Wilson's book, "The Death of Society," to which was awarded the Hawthornden prize, is that it treats of Scandinavia, a country that Miss Wilson has never visited. Her first book dealt with Germany, and she has never been in Germany. The Hawthornden prize is awarded annually for the best work of imaginative literature published during the preceding twelve months, and Miss Wilson's book seems to be imaginative literature in every sense of the word. Writers generally probably would not be so successful in dealing with countries they have never seen, although when J. H. Shorthouse wrote "John Inglesant," with its wonderful descriptions of Italy, he had never set foot in Italy.

* * *

In the May, 1920, number of THE WRITER attention was called to the fact that Mrs. Mary Virginia Terhune ("Marion Harland"), Mrs. Mary E. Ireland, Mrs. Harriet Prescott Spofford, William Dean Howells, and John Burroughs, in the order named, were the oldest living American writers. Since then Mr. Burroughs, Mr. Howells, and Mrs. Spofford have all passed away, and now the two oldest living American writers are Mrs. Mary

Virginia Terhune ("Marion Harland"), of New York city, and Mrs. Mary E. Ireland, of Washington, D. C.

* * *

In England the veteran author is Frederic Harrison, ninety years old, who wrote "The Meaning of History" in 1862, and who last year was contributing a monthly article to the Fortnightly Review. Next to him come John Morley and Viscount Bryce, both eighty-three, and then come Thomas Hardy, who observed his eighty-first birthday June 2, and Wilfrid Scawen Blunt, who also is eighty-one.

* * *

In France DeFreycinet is ninety-three, while Clemenceau is in his eightieth year. Between seventy and eighty are Emile Boutroux, Ernest Lavisse, Frédéric Masson, Anatole France, Pierre Loti, Camille Flammarion, Comte d'Haussonville, and Alexandre Ribot. In Denmark Georg Brandes is within a year of eighty. Among those who write in German the oldest one surviving is Karl Spitteler, the German-Swiss Nobel Prize winner, who is seventy-six.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

Speaking of fashions in the use of words, one word that I have noticed for a year or two as being especially in the mode is "intrigue." If your story in 1920 did not contain at least once that word "intrigue" you were not really an up-to-date writer. Everybody was using it, from Robert Chambers down (or shall I say up?) to Roy Octavus Cohen. Another word, by the way, of which that mention of Mr. Cohen reminds me, is the art term, "chiaroscuro," which was another of the fashionable words of 1920. Since "everybody was doing it," Mr. Cohen put the word into one of his inimitable negro stories, "Hamlet," in the Saturday Evening Post. It certainly was ludicrous, the inappropriateness of this aesthetic, high-sounding word forced into a slangy, colloquial story because it was "stylish." Among other words enjoying temporary popularity are "meticulous," and "normalcy" — the latter word made conspicuous by President Harding. It is both interesting and instructive for the writer to note how certain words become the fashion of the hour and then are dropped into the dust bin.

SELMA, Ala. *Maud Harris Hudson.*

Eugene Walter is authority for the statement that all scenarios, stories, plots, or subjects of any kind whatsoever which concern the world war or the men who wore the cloth of our country or that of any of our allies are taboo with the moving picture producers with scarcely an exception and that this is the case in regard to plays without a single exception. Managers say: "Let's forget the war and everything concerned in it."

Suppose a fiction writer should cause four of his characters to die within a month at the age of sixty-four, seventy-four, eighty-four, and ninety-four respectively; and furthermore, that the first death should occur on the twenty-second of the month, and the last on the twenty-second of the following month. If such development of a story should cause you to feel that said fiction writer had worked his imagination overtime, I suggest that you get THE WRITER for July, 1921, and read analytically the last nine lines on page 112.

BOONTON, N. J. *Gilbert P. Chase.*

SKETCHES OF WRITERS.

XXIII. — TEMPLE BAILEY.

Although Temple Bailey's ancestry is all of New England, she was born in the old town of Petersburg, Virginia. She went later to Richmond, and finally at the age of five to Washington, D. C., returning to Richmond for a few years in a girls' school, which was picturesquely quartered in General Lee's mansion, now the Virginia Historical Association.

"I think it was, perhaps, because of my life in cities," she says, "that I learned in

early years to appreciate the romance of them, the picturesqueness, the charm. It was, indeed, one reason for my adoration of Dickens, that he made London a place of dear delights, finding in crowded squares and quiet streets the human stories.

"If I had been a country child, I might have spent less time with books and more with nature. I had, however, three precious

TEMPLE BAILEY.

months of each year in the mountains, or at the sea-shore, or on my grandmother's pleasant farm; and in addition there were week-end adventures with my father. He had no sons, and I was his 'boy.' I fished with him in the upper Potomac for bass, and in the tide-water streams of the Chesapeake for rock and pike and perch. I caught eels at Quantico, and crabs from a dozen rickety piers along the Bay. My remembrance of these days is very vivid, and I am sure that the contrast between life in the open and my life in town gave me a keen realization of the beauty of field and forest, of river and stream. The pictures which remain in my mind have to do with a great lake which seemed to rise up like a blue wall against the horizon, of waves dyed purple by a tropical haze, of apple trees flaunting their rose-tipped bloom against the silver background of a spring sky.

"Set against this, are the winter-pictures — of great chunks of coal burning bright in an open grate, of a fox-fur rug in front of it, and of myself, a slip of a child, stretched at full length upon it, and deep in a book. We had a fine old library, and I shall never again feel the rapture that came to me when, after tasting somewhat languidly of 'Oliver Twist' and 'Great Expectations,' I chanced on 'Pickwick Papers.' After that, Dickens was my idol. I did not, however, confine myself to any one author, for my tastes ranged from 'Huckleberry Finn' to Bunyan's 'Holy War.' I read Miss Alcott with avidity, and with equal eagerness I devoured the account of the arctic explorations of Sir John Franklin. There was, too, on the shelves, a strange old volume of Hogarth, and some colorful prints in a book of English verse. I am quite sure that I understood neither the pictures nor the prints, yet I derived a subtle sense of satisfaction from the ugliness of one and the beauty of the other.

"I was not a strong child, and my school-life was somewhat intermittent, but my father in my out-of-school days supervised my English as carefully as my mother supervised my manners. I had to write themes, which my father blue-penciled, and so I came to girlhood, and finally to womanhood, with a rather easy gift of writing. I have, in fact, always been an intensely social person, liking my kind, and loving good times and gayety.

"There came, however, a season of stress and sorrow, which drove me to self-expression. I scribbled a story or two, and found, eventually, that editors liked them. A prize came to me from a love-story contest in the Ladies' Home Journal, and I was much encouraged. After that I wrote children's stories, a child's book, love stories, appearing at last in the pages of Harper's, Scribner's, the Saturday Evening Post, the Outlook, Collier's, and most of the women's magazines.

"A series of novels followed. The first was 'The Glory of Youth,' then 'Contrary Mary,' 'Mistress Anne,' and 'The Tin Soldier.'

"I have found much inspiration in travel. Everywhere I go I look for the human inter-

est in the new environment, and look, too, for the romance that grows out of it. In my latest book, 'The Trumpeter Swan,' I set my characters against a background of Virginia hills, of Boston streets and the blue seas and skies of old Nantucket."

Miss Bailey is at present at Marblehead, Mass., engaged in writing her next story.

PHILADELPHIA, Penn. *James Graham.*

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Rand, McNally, & Company (Chicago) announce the publication of a new magazine, designed principally for children of from two to ten years. Rose Waldo will be the editor of the magazine, which will be called Child Life, and the first issue will be on sale November 15.

The American Boy (Detroit, Michigan) wants stories and articles that will inculcate the best literary standards, as well as carry interest and an effective message to boys. The atmosphere must be wholesome, alive, and inspiring, and the story should be a force for good, not by moralizing but by implying moral truths by setting forth high ideals in the characters and the action. Stories that have a point to make that is worth while — a story of daring which provides a hero with an appeal for boys ; a story of adventure that satisfies a boy's natural longing to roam ; a story of an exciting game which, while enthralling the boy, makes right and wrong clear to him ; a story of service that will help the boy to adjust himself to social life ; or a story of business that will give the boy a true impression of the workaday world he is to enter — stories strong in plot quality are what appeal to the American boy.

The Magazine of Fun (800 North Clark street, Chicago) is in the market for short humorous stories, of about 500 words. Stories of exaggeration are particularly desired. A sample copy of the Magazine of Fun will be mailed to any reader of THE WRITER on request.

The Metropolitan (New York) is always in the market for short stories of all sorts. Stories of the vigorous action kind are welcome, and the magazine also likes stories with a social setting and plenty of plot.

Short Stories (Garden City, N. Y.) , is a vigorous all-fiction magazine, using material dealing with adventure, mystery, humor, the out-of-doors, etc. — all of strong masculine appeal. A minor love interest may be permitted, but straight love stories are barred. The magazine wants complete novels, novelettes, and shorter material of from 3,000 to 12,000 words — strong in plot and action.

The Lyric West (Los Angeles, Calif.), which at present pays only in subscriptions, would like some narrative poems and some dramatic poems.

The Collegiate World (Chicago) a magazine for the undergraduate, is in the market for high-grade articles pertaining to anything collegiate. Interesting articles about college men and women who have "made good" are especially wanted. Authors submitting articles should state their schools.

Adventure (New York) which will be published on the tenth, twentieth, and thirtieth of each month beginning with October, welcomes clean stories of action, of any length up to 120,000 words, and a limited amount of poetry having sufficient strength and genuineness to appeal to a masculine audience. Stories that are morbid, too sophisticated, crime-glorifying, psychological, or that treat of problems, sex, love, or the supernatural are not wanted.

Robert Mackay, the managing editor of the New Success Magazine (New York) says that, like other publications, New Success is keen for the new writer, but the editors are building up a proposition that needs the most special attention, and it is necessary for those in editorial charge to create tables of contents that will fill the particular field that New Success is trying to occupy. What the magazine

wants particularly, however, is good fiction stories that blend with the policy of the magazine, or stories of men and women who have accomplished big things in life. Fiction may be based on love, romance, business, history, or mystery, provided always the success element is apparent. The editors are also looking for short inspirational poems and humorous articles. The title of New Success will be changed to Success (New York), beginning with the October issue.

Mrs. Elizabeth P. Bemis, 807 Fine Arts Building, Rochester, N. Y., editor of the Junior Instructor Magazine, would like to examine bed-time stories for young children, not exceeding 800 words ; also true accounts of successful work done in the home by mothers or older members of the family in teaching children under seven to enjoy working with their hands to make things, and to be fond of reading.

Everyday Life (Chicago) has on hand all the manuscripts that can be used until next January.

Mr. Goldstein, one of the associate editors of the Double Dealer (New Orleans) writes that owing to the fact that a number of magazines, notably Current Opinion, in reviewing the Double Dealer, stressed the fact that the magazine printed verse, the editors have been flooded with offerings of verse to the exclusion of prose. The Double Dealer is not a magazine devoted exclusively to verse, and the editors are especially desirous of receiving stories and essays.

Lutheran Young Folks (Philadelphia) wants some good serial stories — either for boys or girls, or for young people. Such stories should not exceed 3,000 words a chapter, and there should not be more than thirteen chapters, nor less than four.

The Sunday-School World (Philadelphia) wants some good stories for special seasons and holidays.

The American Motorist (Washington) is buying little at the present time, on account of the business depression, but the editor would like some articles written to interest the average automobile owner, as well as some articles that will appeal alike to the man in California, the man in Maine, the owner in Minnesota, and the owner in Florida, touching on the care of the car, difficulties encountered and overcome while touring, and the benefits which have accrued to communities through the building of good roads.

The Survey (New York) would like news articles relating to civics, industry, health, education, and social work topics, based on first-hand investigation.

The Park International (Washington, D. C.) wants articles of a general nature dealing with parks, landscape architecture, gardening, city planning, boulevard and street development, and recreation ; foreign material is especially desired.

Travel (New York) would like some unusual travel articles, well illustrated with photographs.

Live Stories (New York) wants some stories abounding in action and excitement.

The U. S. Air Service Magazine (Washington, D. C.) does not pay for contributions, but would like some constructive articles by men who know flying.

The Texas Review (University Station, Austin, Texas), which makes no direct payment for manuscripts, would like some informal essays and some poetry.

The Stars and Stripes (Washington, D. C.) could take on several news correspondents at space rates. Only newspaper men will be available.

Snappy Stories (New York) is especially in need of epigrams.

Leslie's Weekly has removed to 627 West Forty-third street, New York. Leslie's no longer limits itself to "business" articles, but is in the market for any well-written, entertaining, worth-while features. The magazine will also use one piece of fiction a week, and the editor cares not where the plot may be

laid, only that the story shall be well-wrought, entertaining, and does not contain more than 3,000 words. Leslie's wants photographs that are out of the ordinary — "wonder pictures" — snapshots of dramatic events worthy of occupying a full page. Short contributions — from 1,500 to 2,500 words — are preferred, but exceptions will be made in the case of particularly timely, meritorious articles.

The editor of Telling Tales (New York) particularly wants stories with a strong psychological twist, as well as those which are concerned with problems of interest to women, stories of the stage, and of society. The sex interest, if present, must be handled delicately.

The Canadian Countryman (Toronto) wants some short stories of about 3,000 words.

The Southern Fruit Grower (Chattanooga, Tenn.) would like some articles from practical growers of fruits and vegetables, especially from those who have made the business a success, giving actual experiences.

Smith's Magazine (New York) wants some good short stories, of from 5,000 to 6,000 words.

The Theatre Bureau, 220 West Forty-second street, New York, is in the market for one-act plays, preferably comedies, suitable for vaudeville production. Return postage should be sent, and plays will be considered within one week after their receipt.

The Florida Information Bureau, 203 Bisbee Building, Jacksonville, Florida, which publishes "A Trip Through Florida," wants a writer of ability to prepare a fiction feature, ranging from 35,000 to 50,000 words, for its November 15th issue.

The Little Magazine of Christian Ideals, published by the Catholic University of Oklahoma, at Shawnee, Oklahoma, wants short stories exemplifying Christian ideals in modes of life for boys and young men. The stories should contain from 500 to 5,000 words, and should be written from the point of view of a Roman Catholic to develop character, chastity, and integrity in a young man. Manuscripts should be addressed to the editor, Father Ryan.

The Poet & Philosopher Magazine, which has removed from Tampa, Florida, to 32 Union Square, East, New York, would like to examine poems of all kinds, short plays in verse, short practical articles on the poet's craft, and short stories in which the poet surmounts all obstacles that block his path to success.

The New Pen, a magazine for and by new writers, published by J. Moses, 216 East Fourteenth street, New York, is a new monthly magazine devoted to the publishing of new writers' work and constructive criticism. Every new writer is invited to contribute poetry, fiction, and drama of any nature and length. Manuscripts possessing any merit at all will be published and written on by fellow-contributors. In this manner, one writer will criticise another writer's work. Salable manuscripts are not wanted, and the New Pen is not a literary magazine, and will not publish literary market news nor technical articles. It aims to be the practice book for the new comer in the literary field, and to assist him to reach his goal through mutual co-operation.

The Measure (New York) will be published hereafter by the editors instead of by Frank Shay, and Louise Townsend Nicholl has been elected editor for the September, October, and November numbers.

Film Stories (New York), the People's Magazine (New York), and Motion Picture Life (New York) will all be published semi-monthly hereafter.

Judge Martin T. Manton has appointed John B. Johnston and Myles D. Walsh receivers in equity for McClure's Magazine. The complaint stated that the company's liabilities exceeded $250,000, that the assets were in excess of this amount, but that the company was short of funds for expenses, and that a re-

ceivership was necessary for the protection of creditors. Mr. Walsh announced that the proceeding was a friendly one to enable the company to re-organize its finances, and that the publication of the magazine would be continued, at least temporarily.

The Army & Navy Journal (New York) has been sold by W. C. & F. P. Church to Colonel Henry J. Reilly, who will take charge of the publication at once.

Mail sent to Harry Ford, Florida Magazine, Jacksonville, Florida, is being returned by the postoffice.

The closing date for the contest for the best poem to be read at Birmingham's semi-centennial celebration, has been fixed at October 20.

The Lega Musicale Italiana, Inc., 128 West Forty-ninth street, New York, has extended the date for the presentation of manuscripts in its contest for the prizes offered for an opera in one act and a ballet from September 30 to October 31, 1921.

The Chicago North Shore Festival Association offers a prize of $1,000 for an orchestral composition, the term signifying a work for orchestra alone, not a concerto for piano, or violin, or a composition for a solo voice, or for voices with orchestra. The piano, however, may be used a purely orchestral instrument. No work may exceed fifteen minutes' duration in performance, and the five works considered best by the judges will be given a public rehearsal without the identity of the composers being known. Each score must bear a motto, and be accompanied by a sealed envelope, containing the name and address of the contestant, and having the motto on the outside. All contestants must be of American birth or naturalized American citizens, and no work that has been previously performed or published may be submitted. The contest will close January 1, 1922, and the winning composition will be performed at the final concert of the 1922 Festival under the direction of the orchestral conductor or Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, he will be permitted to do so. Compositions should be sent by insured parcel post to Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago.

The Chicago Daily News announces a prize of $10,000 for the best scenario submitted, ten prizes of $1,000 each for the next ten scenarios in order of merit, and twenty prizes of $500 each for the next twenty. The Goldwyn Picture Corporation will film and produce the $10,000 prize-winning scenario.

The Etude (Philadelphia) offers prizes of $15, $10, and $5 for the best letters, of from 600 to 1,000 words, on "How I Earned My Musical Education." The letters must embody practical experience, offer some workable plan for a relatively novel character, and show how obstacles apparently insurmountable were overcome by ingenuity, initiative, vision, and energy.

The Chicago Tribune offers a prize of $5,000 to mural painters for the most suitable designs for the embellishment of the news room in its new plant. The designs must portray some important phase or episode in the history of journalism. The contest will be held under the supervision of the Chicago Art Institute, which has offered ten free scholarships to painters wishing to work on the Tribune designs.

Contemporary Verse (Philadelphia) offers three sets of prizes — five of $40, five of $20, and five of $10 — to the poets whose work in the magazine during 1921 shall be deemed best by three judges chosen outside the editorial staff. The judges will be Lizette Woodworth Reese, John Hall Wheelock, and Professor Felix E. Schelling.

The American Song Composers' festival was held at Greenwood, Indiana, June 1, 2, and 3, and the first prize of $100 for the best art song in the "Indiana Song Contest" was awarded to Harold Wansborough, of South Bend, for his song, "Spring," and the second prize of $50 was awarded to Merle Kirkman,

of Kokomo, for his song, "Love's Fallen Rose." The prize of $100 for the best ballad was awarded to Edna Cogwell Otis, for "Ask Not," and the second prize of $50 was awarded to P. Larinus Paulson, for "My All."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : for the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000; for the best volume of verse by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prize of $1,000 for the best essay on "Contributions of Jews to Hygiene," offered by the Jewish Publication Society of America, Philadelphia, competition to close November 1, 1922. Particulars in April WRITER.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Ten prizes of $100 each offered by the True Story Magazine for the best true stories submitted during 1921. Particulars in July WRITER.

Prize of $500 for the best story, and prizes of $100 each for the five next best stories, offered by the New Success Magazine, contest closing December 31. Particulars in July WRITER.

Prize of 100 guineas offered by the Talbot Press, Dublin, for the best Irish novel submitted by June 1, 1922. Particulars in July WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Prize of $2,000 offered by the American Chamber of Commerce in Paris, to be divided equally this year and next between the two best essays on "Toleration in Economics, Religion, and Politics." Contest for this year's prize to close September 1, and for next year's prize, not later than March 1, 1922. Particulars in July WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Thomas A. Edison prize of $500 for the most meritorious research on "The Effects of Music," contest to close October 1. Manuscripts should be sent to W. V. Bingham, Director Division of Applied Psychology, Carnegie Institute of Technology, Pittsburgh, Penn. Particulars in May WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Prize of $1,000 for a symphony, and a prize of $500 for a piece of chamber music, offered by the Paderewski Fund for American Composers, contest extended to close December 31. Particulars in June WRITER.

Berkshire Music Colony prize of $1,000 to the composer of the best string quartette, contest closing April 15, 1922. Particulars in July WRITER.

Prize of $50 offered by the Depauw University School of Music for the best composition for organ submitted by January 1. Particulars in July WRITER.

Prize of $200 offered by the Matinee Musical Club of Philadelphia for a dramatic musical setting, or an operetta, based on Longfellow's poem, "The Masque of Pandora," contest closing November 1. Particulars in July WRITER.

Prize of $500 offered by the World M. P. Corporation for a second verse for the song, "Empty Arms." Particulars in July WRITER.

Prize of $400 for the best full-length play and prize of $100 for the best one-act play submitted by October 15, offered by the Community Theatre, Hollywood, Calif. Particulars in August WRITER.

Prize of $200 in gold for the best pageant based upon the history of osteopathy, offered by the School of Osteopathy, Kirksville, Mo., contest closing January 1, 1922. Particulars in July WRITER.

Prizes aggregating $300 offered by the American Humane Association, Albany, for the best essays dealing with the trapping evil, contest extended to end December 31. Particulars in June WRITER.

Prize of $100 offered by Grenville Kleiser for the best list of fifty prose similes selected from standard authors. Contest closes November 1. Particulars in July WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

WRITERS OF THE DAY.

Arthur Brewster Carter, who wrote the story, "A Less Than One-Way Ticket," which was published in the People's Magazine for August, was born and educated in Wilmington, Massachusetts. He is now secretary to the chief engineer of the Boston City Transit Department. Mr. Carter has had verse and short stories published in Adventure, Holland's Magazine, the New York Observer, Judge, and the Smart Set, the titles of some of his recent stories being, "Skinny While You Wait," "The Whirling Conqueror," and "A Defeat of Fate."

Frank Dorrance Hopley, who wrote the story, "He Loved and — Lied," which was printed in the August number of Wayside Tales and Cartoons Magazine, is one of the newer writers. He is employed in a secretarial capacity and writes only in his spare time, but he has had thirty-five short stories published in the last four years in Munsey's Magazine, the Top-Notch Magazine, the People's Magazine, Snappy Stories, the Parisienne (now the Follies), the Chicago Ledger, Chicago News, Saucy Stories, the People's Popular Monthly, Power, the New York Times, the New York Herald, the New York Sun, the Christian Endeavor World, and various religious and technical publications. Besides fiction, Mr. Hopley has written considerable verse, a number of descriptive articles, the most recent one, "Famous Pavements," having been published in the Progress Magazine for June, and more than fifty editorials of an inspirational character which have appeared during the past two years in the Dearborn Independent. During the past year Mr. Hopley has been Secretary of the New York Writers' Club.

Cornelia Meigs, whose story, "The Black Sheep's Coat," was published in the July St. Nicholas, is a graduate of Bryn Mawr college, and for a time taught English at Saint Katharine's School, Davenport, Iowa. For the past five years Miss Meigs has devoted herself to the writing of books for children. Her published work includes "The Kingdom of the Winding Road," a book of short fanciful stories for children of from eight to twelve; "Master Simon's Garden," a historical tale of Colonial and Revolutionary times for children of from twelve to sixteen; "The Steadfast Princess," a play for young actors that won the Drama League prize; and "The Pool of Stars," a book for girls of from twelve to sixteen. These are all published by the Macmillan Company, who have in press two more of Miss Meigs' books, "The White Peacock," a play for children, and "The Windy Hill," a book for girls.

PERSONAL GOSSIP ABOUT AUTHORS.

Mundy. — Most of the many writers who were born in Maine, or who live there, make Maine a frequent theme of their work. Talbot Mundy is an exception. He has lived in Maine for many years, though a native of England, but his stories commonly have to do with things on the other side of the world.

"Why did I start writing? The price of pork and beans made it necessary. I just got hungry enough, which is always a good thing for beginners. I was in New York, and I knew Jeff Handley, a red-haired reporter on a paper there. I would pound out stuff on the typewriter, and Jeff would come home, look my stuff over, say it was rotten, which it was, and make me go ahead doing more of it. Finally, under the stint of his irony I wrote a story and sold it to Frank Munsey. It was about British soldiers. They all told me nobody wanted to read about British soldiers,

but that was all I knew to write about, so I went on writing about British soldiers.

"My first book, 'Rung Ho,' was really a sort of glorified short story. That is, it began as a short story and turned into a book. I never began really to write, though, until I got in Maine. Everybody was so dashed independent in Maine — so friendly — natural. Why, I never knew what life was until I sat on a curbstone in Norway — Norway, Me. — and swapped yarns with a banker.

"I was a citizen of Great Britain until nine years ago, when I became an American. As you hear, I now talk a jargon mixture of Mark Twain, Ring Lardner, down-east Yankee, and Shakspere, but all the time I go on writing English. I consider America the most delightful and comfortable country in the world. The truth is, however, it really is much too comfortable. A man gets soft on his feet here and effeminate and I have to run away once in a while . . . go off to wild places where I can rough it and learn to sympathize with the other fellow.

"My ideal life? That's easy — a yacht large enough to go around the world in with an all-American crew. I should like to make such a yacht a sort of floating headquarters, stopping off where I pleased for as long as I pleased and always drifting back to the yacht to write stories of the adventures I had along the way. I've lived in India, Africa, — I've chopped ice off a ship's rigging in the Arctic country — here and there wherever adventure calls me I go. I live intensely in my experiences and, before I know it, a book gets itself written."

Tarkington. — Some one recently asked Booth Tarkington how he wrote his novels. "Do you start at the beginning and go straight through with them?" "No, I seldom start at the beginning," Tarkington explained. "For instance, in 'The Flirt' I wrote the next to the last chapter first. I wanted to get that right before I did anything else. I wrote 'The Turmoil' in just sixty days. I locked myself in and worked on it day and night. Sometimes I would write until three o'clock in the morning and then get up again at six and write some more, then perhaps fall asleep in the middle of the day and wake up and start writing again at night. I wrote any and all times. At the end of sixty days the story was completed. By the way, in writing 'The Turmoil' I was fortunate in having a true critic of the manuscript in Mrs. Robert Louis Stevenson, a wonderful woman. She took my manuscript, read it, and made sarcastic little notes on the margins. She would write beside something, 'Oh, is that so?', then beside something else, 'Did she?' It was destructive but very effective. She did n't tell me what to do. She left that to me."—The Book Leaf.

BOOK REVIEWS.

AN ETYMOLOGICAL DICTIONARY OF MODERN ENGLISH. By Ernest Weekley, M. A. 1,659 pp., small quarto. Cloth. New York: E. P. Dutton & Company. 1921.

Charles A. Dana used to say that the best way to get a thorough knowledge of English was to study Greek and Latin. He was right, so far as he went, but he did n't go far enough. The best way to get a thorough knowledge of English is to study etymology, to get the true literal sense of words according to their derivation, and for such study there is no other work that can compare with this, justly described as the most complete Etymological Dictionary in the English language. Its cost is considerable — fifteen dollars — but it is well worth the price to writers interested in the exact use of words and the attainment of a comprehensive vocabulary. The word "etymology" is used by Mr. Weekley in a wider sense than in previous etymological dictionaries. These usually limit themselves to answering the question "Whence?" but Mr. Weekley says that "Whence?" is only part of the problem, the real solution of which involves also answering the questions "How?" "When?" "Why?" and even, occasionally, "Who?" Mr. Weekley's standing as an authority on odd etymologies has been shown by his book, "The Romance of Words," which every one interested in language study will find of fascinating interest. The present work was first conceived as a glossary of such etymologies, but its scope kept broadening as it progressed. Now the vocabulary dealt with is, roughly speaking, that of the "Concise Oxford Dictionary" (1911), collated, during the printing of the book, with that of Cassell's "New English Dictionary" (1919), but many words are found in this dictionary which are not recorded in either of the two compilations mentioned, and many slang words and expressions hitherto passed over by etymologists are here historically explained. "In the past,"

says Mr. Weekley, "the slang of one generation has often become the literary language of the next, and the manners which distinguish contemporary life suggest that this will be still more frequently the case in the future." Definitions are not given, except the brief indications which are needed to distinguish homonyms or to suggest the region of ideas to which an unfamiliar word belongs. On the other hand, Mr. Weekley has tried to trace the meanings of each word as well as its form; to account for, or at least indicate the various directions which the sense has taken; and to explain the chief figurative uses and the process by which they have become part of the living language, passing over, of course, all that is obvious to average intelligence. Thus the Dictionary includes in a way a dictionary of phrases. The magnum opus of one who has been a student of philology and etymology for nearly half a century, and whose serious work — intended, as the author says, less for scholars than "for the educated men and women in the street" — is enlivened by flashes of humor as well as enriched by scientific knowledge, this "Etymological Dictionary" is a book that every language student will desire to possess.

CAMPING AND WOODCRAFT. A Handbook for Vacation Campers and for Travelers in the Wilderness. By Horace Kephart. Two volumes in one: Volume I, Camping, 405 pp; Volume II, Woodcraft, 479 pp. Cloth. New York: The Macmillan Company. 1921.

Writers seeking inspiration for stories of outdoor life may find it in this super-excellent book on camping and woodcraft, the 900 pages of which are packed with practical information on every topic connected with camping and the woodsman's life. Printed in this new edition, the book gives two volumes in one, of handy size to go into the pocket, and any one would certainly be foolish to go camping or into the woods without it. In the first volume, the author treats of outfitting for life in the woods and of camping equipment, telling exhaustively all about the various types of tents, how to make them, waterproof them, set them up and keep the insects out; what one needs in the way of cooking kits, bedding, sleeping bags, clothing, provisions; how and where and when to make camp, how to build the best kind of camp fire, how to fight camp pests, how to dress game and fish, and how to cook. His chapters on camp cookery are almost as complete as any cook book. In the second volume Mr. Kephart gives practical advice to campers, telling how to live in and off of the woods and how to find your way out of them, with chapters on pathfinding, nature's guideposts, route sketching, trips afoot, packs for pedestrians, how to walk, axemanship, the building of cabins and other shelters, knot tying, and, of course, accidents and emergencies. Nothing of interest to the camper is overlooked, and all the advice given is sensible and practical, based on long experience. The two volumes are elaborately indexed, and there are numerous helpful illustrations. The book is a veritable encyclopedia on living in the open, and any lover of nature will read it with delight.

THE MASTER OF MAN. The Story of a Sin. By Hall Caine. 430 pp. Cloth. Philadelphia: J. B. Lippincott Company. 1921.

"The Master of Man," the latest novel by Hall Caine — and perhaps his last — has the qualities which have secured hundreds of thousands of readers for "The Eternal City," "The Christian," "The Bondman," "The Manxman," and "The Woman Thou Gavest Me," the average sale of which has been more than half a million copies. The subtitle of this new novel — the first the author has published in eight years — is "The Story of a Sin," and the moral of the strong tale is that an evil act can never be hidden and that any attempt on the part of a sinner to conceal his sin may lead to other and greater sins until his whole life is wrapped up in falsehood. The history of the manuscript shows with what painstaking care the novelist does his work. Sir Hall — as he is called today — began writing "The Master of Man" nearly two years before the great World War broke out. Early in 1914 he showed a friend the scenario of the story that he had prepared. It was almost as big as the manuscript of the completed novel, and it was only one of several scenarios of almost equal length that the author prepared before a single line of the actual story was written. When the war broke out the author put down his pen and offered his services in any capacity to Mr. Asquith, then the British premier, and it was not until the last shot of the war was fired that he took up the broken thread of his unfinished novel. The day after the armistice was signed he returned to the manuscript, and working on it every day steadily for more than four years he completed it this spring.

THE WRITERS' AND ARTISTS' YEAR-BOOK — 1921. Edited by G. L. Mitton. Fourteenth year of new issue. 204 pp. Cloth. London: A. & C. Black, Ltd.; New York: The Macmillan Company. 1921.

The chief features of value to American writers in this year-book, prepared primarily for English writers, are the eighty-page list of British journals and magazines, giving their addresses and information about their manuscript wants, and the twenty-page list of British publishers, giving similar information. In addition there are lists of syndicates, new agencies, literary agents, music publishers, and Australian, New Zealand, Canadian, and Indian publications, with a number of articles on literary topics, headed Advice to

Authors, Publishers' Agreements, Dramatic Rights, Royalties, Warning to Dramatic Authors, Copyright, the Photoplay and the Author, and so on.

WORD FINDER. By Hubert V. Coryell and Henry W. Holmes. 150 pp. Cloth. Yonkers-on-Hudson, N. Y.: World Book Company. 1921.

"Word Finder" is intended for the use of children in the elementary schools, to teach them spelling, enlarge the writing vocabulary, and give them the dictionary habit. It gives the spelling of about 9,000 words arranged without definitions in alphabetical order, thus making it easy to look up the spelling and syllabification of any word. For such reference the book would be useful to writers, typewriters, printers, and proofreaders.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

HOW IT FEELS TO BE A YELLOW JOURNAL. Ada Patterson. True Story Magazine for September.

THE "DIVINE POET" OF FLORENCE (Dante). Klyda Richardson Steege. St. Nicholas for September.

THE BOOK OF JACK LONDON. VI. — Jack London's Last Days. Charmian London. Century for August.

THE RODIN OF AMERICAN POETRY (Vachel Lindsay). The Tide of Affairs, in the Century for August.

GELETT BURGESS AS A HUMORIST. Gelett Burgess. Bookman for August.

EUGENE O'NEIL. Pierre Loving. Bookman for August.

FOUR YEARS, 1887-1891. — III. William Butler Yeats. Dial for August.

CONTEMPORARY GERMAN DRAMATISTS. Alec W. G. Randall. Dial for August.

GIOVANNI VERGA AND THE SICILIAN NOVEL. Carlo Linati. Dial for August.

DIFFERENCES IN THE USE OF CAPITALS. F. Horace Teall. Inland Printer for August.

THE BOY THAT FAKED SHAKSPERE (William H. Ireland). Mentor for August.

THE STEAD MEMORIAL IN NEW YORK. Illustrated. American Review of Reviews for August.

RUSSIAN LITERATURE UNDER THE BOLSHEVIKS. American Review of Reviews for August.

BLASCO IBAÑEZ HONORED IN HIS NATIVE CITY. Illustrated. Current Opinion for August.

THE "FEMININE NUISANCE" IN AMERICAN FICTION. Joseph Hergesheimer. With portrait. Current Opinion for August.

NEW REMINISCENCES OF OSCAR WILDE AND WILLIAM MORRIS. With portraits. William Butler Yeats. Current Opinion for August.

WALT WHITMAN AND FREE-VERSIFIERS A CHALLENGE TO COMPOSERS. Current Opinion for August.

ITALIAN DRAMA OF TODAY. A New Poet of Ancient Myths (Ercole Luigi Morrselli). With portrait. Rudolph Altrocchi. Drama for July.

AN OPINION AS TO THE PUBLICATION OF WORTH-WHILE PLAYS. Theodore Johnson (Walter Baker Company). Drama for July.

CONTEMPORARY AMERICAN NOVELISTS. VII. — Willa Cather. Nation for July 27.

A GREAT CARICATURIST OF SPORT (Tom Webster). Literary Digest for July 30.

A GERMAN SLAM AT OUR LITERATURE. Literary Digest for August 6.

ABOUT "YOU ALL." Literary Digest for August 13.

READING FOR BUSINESS. Literary Digest for August 20.

FREDERICK KNIGHT LOGAN. Composer of "Missouri Waltz." Musical Courier for August 4.

NEWSPAPER LIBEL LAWS IN THIS COUNTRY. John H. Perry. Fourth Estate for August 13.

RESPONSIBILITY OF THE NEWSPAPER CRITIC. Fourth Estate for August 13.

TRAIN EVERY WORD ON ITS TARGET IN NEWSPAPER WRITING. Robert W. Jones. Editor and Publisher for August 13.

NEWS AND NOTES.

The American Academy of Arts and Letters, of which William Milligan Sloane is president, is now located at 15 West Eighty-first street, New York. The Directors announce their intention of making the building a treasure house of literary and artistic Americana.

The University of Michigan has appointed Robert Frost to a fellowship, following the appointment of Percy MacKaye to Miami University last year, the understanding at both universities being that the poets have no other duties than to live at the universities and give themselves to their art.

A new Canadian copyright law prohibits the production, reproduction, publication, or performance within the Dominion of copyrighted literary and musical works, including those originating in the United States, except on payment of stipulated royalties. It is estimated that this will add about $175,000 to the incomes of authors, composers, and publishers in the United States.

Tolstoy's estate in Russia, which was seized by the Bolsheviki and nationalized, is to be taken care of by the author's daughter, Alexandra Tolstoy. The property is not to be restored to her as owner, however.

Dr. Clara Barrus, literary executor of the late John Burroughs, asks that all persons having interesting letters from Mr. Burroughs will communicate with her at Woodchuck Lodge, Roxbury, N. Y.

"Stories Editors Buy and Why," by Jean Wick, is published by Small, Maynard, & Co.

"Text, Type, and Style," by George B. Ives (Atlantic Monthly Press) is a book on the typographical usages of the Atlantic Monthly.

"The Book of Jack London," by Charmian K. London, is published by the Century Company.

A "Life of Molière," by Arthur Tilley, is published by the Macmillan Company.

"The Bookman's Manual," a Guide to Literature, based on a course of lessons on book salesmanship given in Philadelphia, and afterward published serially in the Publisher's Weekly, is published by R. R. Bowker (New York). The book contains lists of standard books in the various classifications of literature.

"A Plea for Old Cap Collier," by Irvin S. Cobb (George H. Doran Company), is a humorous discussion and defence of dime novels.

"The Englishing of French Words," by Brander Matthews, and "The Dialectal Words in Blunden's Poems," by Robert Bridges, are two brief papers on English form and usage published in pamphlet form by the Clarendon Press.

"Thomas Starr King: Patriot and Preacher," by Charles W. Wendte (Boston: The Pilgrim Press), is a biography of the author of the well-known book on the White Mountains, entitled "The White Hills: Their Legends, Landscape, and Poetry."

"English Metrists," by T. S. Omond (Oxford University Press), is a sketch of English prosodial criticism from Elizabethan times to the present day.

"The Formation of Tennyson's Style," by J. F. A. Pyre, is a study of the versification of Tennyson's early poems, published in the University of Wisconsin Studies in Language and Literature.

"Strindberg the Man," by Gustaf Uddgren, translated by Axel Johan Uppvall, is published by the Four Seas Company (Boston).

The "History of the New York Times, 1851-1921," by Elmer Davis, covers the period for the last quarter of a century under the present ownership.

The American-Scandinavian Foundation, 25 West Forty-fifth street, New York, has published in booklet form "A List of Five Hundred Books by Scandinavians and about Scandinavia," giving a catalog of authoritative works on the Northern countries now available in English, and a bibliography of English translations of books by Scandinavian authors.

The sum of $50,000, from the Unitarian campaign fund raised recently, will be devoted to publishing, editing, and enlarging the Christian Register (Boston).

Harper & Bros. have transferred their subscription book business to P. F. Collier Son Company. This includes the books of Mark Twain, on the sales of which Harper & Bros. last year paid to the estate of Mr. Clemens $84,000.

The Century Company (New York) will resume the publication of the Centurion, beginning with the October number. The booklet will be sent regularly without charge to any one upon request.

Vance Thompson has filed suit for $6,000 against McClure's Magazine. Mr. Thompson alleges that the magazine bought his story "The Pointed Tower," June 1, agreeing to pay him $6,000, which he complains he has not received.

Edgar Saltus died in New York July 31, aged sixty-three.

Professor George Trumbull Ladd died in New Haven, Conn., August 8, aged seventy-nine.

Professor Henry Carter Adams died at Ann Arbor, Michigan, August 11, aged seventy years.

Mrs. Harriet Prescott Spofford died in Amesbury, Mass., August 15, aged eighty-six.

Frederick Upham Adams died at Larchmont, N. Y., August 28, aged sixty-one.

THE WRITER:

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LITERARY CLEARANCE SALES.

Every busy writer should stop for house-cleaning every now and then. I fancy my desk is like that of the average writer, with luckless manuscripts tucked away here and there — abandoned verses and short stories — seasonal articles that have been put away for a year and a day — suggestions and data of many kinds — and manuscripts that were like homing pigeons, although I never could understand exactly why. From time to time there comes a day when I get them all out — every last manuscript — and looking at them impersonally, as if they were written by some one else, I assort them into four classes : —

1. Manuscripts that, read critically now, seem hopeless.

2. Manuscripts that seem to need only a new chance.

3. Manuscripts that need re-typing, or reconstruction, or timely approach.

4. Manuscripts that have salable ideas or sections, or other possibilities.

The only thing to do with the manuscripts in Pile 1 is to see whether there is in any of them an idea that may be valuable, — and, if so, make a note of it, and then let the waste basket receive them. Pile 2 deserves careful thought. Here are manuscripts that on re-reading seem good and probably salable, although they have not been sold. The thing to do is to apply the principles of salesmanship. Consider the market, the manuscripts' appeal, and then make a list of new prospects, determined to try them all faithfully, if necessary, and extraordinary things may happen. One story I took from my desk in this way had been offered to several of the high-grade women's magazines, only to be returned. Aiming high, I sent it to an exclusive literary magazine, and back came a check for $115 — and the manuscript had been lying in my desk for a whole year! Recently I sold to a theatrical magazine a short poem about a dancer which before had brought to me only a series of rejection slips.

Pile 3 needs serious attention when you can spare time, but the manuscripts can be classified, re-typed or re-written, if necessary, and if, re-reading them, you still have faith in them, some of them will ultimately bring returns. All timely articles should be made ready to send out, and tagged with the date of sending — a little early, rather than a little late, for their special messages. Some of the manuscripts in this pile and in Pile 2 that have been rejected by the literary or high-grade magazines may perhaps be sold to

smaller magazines, which do not pay much but still pay something. In one "clearance sale" I landed five manuscripts with two magazines and got requests for "more" from both, one of the requests asking for a regular monthly offering of "inspirational editorials" for women and a feature article every other month.

Complete reconstruction of stories or articles requires one's best effort and should not be undertaken until the work can be thoroughly done.

Pile 4 also needs attention with time and thought unlimited, but manuscripts that have not been sold in their original form often contain ideas, sections, or paragraphs that can be sold, either separately or combined in new arrangements. To illustrate: I found that one wordy article on "Old-time Customs," unearthed from my desk, could be cut into three separate manuscripts — a short filler on "Old-fashioned Courtesy"; an entertainment article for a farm paper; and an article on "The Simplicity of Luncheon Service," which I sold to a household magazine. Another unsuccessful article on shopping yielded several paragraphs which I worked over into short "fillers" for Trade Papers. Ah! Trade Papers! How few writers recognize their money-making possibilities! They are ever hungry for ideas, and every writer ought to have ideas, although every writer cannot always feel the inspiration of imagination.

Ednah Walton.

SERVICE JOURNALS AS A FIELD FOR WRITERS

A field for writers, fertile but almost entirely neglected, is to be found in the so-called service publications of the United States Army. Each of the fifteen or more arms of the nation's permanent military establishment has its own periodical. The journals representing the larger branches of the army appear monthly. The others are published on a bi-monthly or tri-monthly basis. In size the issues average about one hundred pages.

The service magazines are not published at government expense, and in no way are they to be considered as "official" publications. Their editorial policies are controlled by associations of regular army and reserve corps officers of the various arms. For example, the Infantry Journal is published by the United States Infantry Association, the Cavalry Journal by the United States Cavalry Association, and the Military Engineer by the Society of Military Engineers.

To the average writer, whose knowledge of military affairs is limited, it would seem that the army journals would be of too professional a nature to afford opportunity for his efforts. These magazines are technical to a great extent, but not to the exclusion of articles which are of general interest to any average body of American citizens; and the army officers must be included in the latter classification.

Taking at random of few numbers of recent date, we find in the Cavalry Journal an article on the care and preservation of leather. This same article might have been written for any one of a number of leather-trade journals. The Field Artillery Journal contains an article on harness and animal traction. The Journal of the United States Artillery runs "Fear in Battle," a psychological study which might have appeared in the Sunday magazine section of a daily newspaper. In one number of the Military Engineer are to be found three contributions in which no mention of the military is made: "Bituminous Pavement Design," "Bridges in Paris," and "Good Roads in France." The Infantry Journal goes into such fields as "A Fool and his Money," dealing with investments, "A City under Bolsheviki

Rule," "Desolation and Suffering among Siberian Prisoners," and various articles on the psychological side of war.

The foregoing list should offer sufficient evidence to the writer that even though he knows but little of martial matters, he has here a field worthy of his literary experimentation and one that might be the means of adding somewhat to his income.

To writers who served as officers during the World War is afforded the greatest opportunity for writing for the service papers. The literary profession had its proportionate share of the two hundred thousand commissioned officers who served in the American Army from 1917 to 1919. Many will read this article. Have they not overlooked a worth-while field for their endeavors in failing to write for the journal of the branch of the service to which they belonged?

The mission of the small regular army in peace times is to keep abreast of the ever-changing methods and material of warfare. Every new idea relating to military affairs is given due consideration. There may be former officers of infantry who during their terms of active service did not consider the attack formations used by the "doughboys" as of the best. They might base their conclusions upon actual battle experience. They can suggest methods which to them seem to offer improvement over those formerly employed. A few moments with the typewriter might result in the acceptance of their article by the Infantry Journal, and the satisfaction of knowing that their ideas are being considered by the officers of the army, not to mention the receipt of a check of from five to fifteen dollars for their pains.

The writers whose fortune it is to travel are enabled to make excellent use of the army publications. A New York policeman reads with more than casual interest a newspaper item dealing with the methods of police protection employed in European cities. The motion-picture manufacturer is concerned with the paragraph on the latest developments in his industry in Australia. More so, even, is the regular army officer, the man whose profession is that of arms, interested in the land forces of other nations.

As this article is being written the daily newspapers are featuring the possibilities of an armed clash between Costa Rica and Panama. In reading his morning paper the professional soldier, and for that matter many a civilian, questions himself as to the military strength of the two little republics, the make-up of their armies, and the equipment of their forces. To the amateur writer at present located in Costa Rica is presented an excellent opportunity to write an interesting article for one of the service journals elucidating upon these matters. Or better still, should the armed forces of Costa Rica boast of not only infantry but artillery as well, a short story written on each of these branches of the Central American republic's army for the publications published by the corresponding services of the United States Army would be remunerative.

Writers who travel will do well to bear the military magazines in mind. A visit to a British Indian regiment's post, the re-organization of a South American country's cavalry forces, and the recruitment of France's colonial troops are subjects which afford splendid ideas for the man on the ground.

The payment made for articles by the service journals varies. In the majority of cases from five to fifteen dollars is paid for an accepted manuscript, the check being forwarded upon publication of the issue in which the article is run. The average check probably runs about ten dollars. Articles are found of from one to ten thousand words in length. Not length but the proper development of the idea is the governing factor in the acceptance of the story.

A partial list of the army publications, including those which probably offer the best opportunities for the young writer, follows :—

The Infantry Journal, United States Infantry Association ; the Cavalry Journal, United States Cavalry Association; the United States Air Service, Army and Navy Service Association; the Field Artillery Journal, United States Field Artillery Association ; Army Ordnance, Army Ordnance Association, and The Military Engineer, Society of Military Engineers. The place of publication of all the above-mentioned journals is Washington, D. C. *Harry W. Caygill.*

GOVERNORS ISLAND, N. Y. H.

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, 6, Mass.

MARGARET GORDON . . EDITOR.

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*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 63, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

***

Is it necessary now that all manuscripts offered to editors or publishers shall be typewritten? Some editors may say "No." An illegible manuscript, they will tell you, has no chance, but a manuscript plainly written with a pen will receive due attention and get into print if it is good. No doubt these editors are quite sincere, but do they realize fully the prejudice — perhaps unconscious — that all of us (including editors) have against doing unnecessary work? No matter how clearly a manuscript may be written with a pen, it cannot be as legible as a manuscript in good typewritten form. Let any editor judging manuscripts consider his feelings when, after reading a dozen or more typewritten offerings, he takes up one that is written with a pen. No matter how clear the writing may be he must give the manuscript extra attention to determine its worth, and if the writing is only ordinary, unless the opening gives unusual promise, the editor is pretty sure to put down the manuscript unread. He may have no conscious prejudice against typewritten manuscripts per se, but he has an instinctive deep-seated prejudice against doing more work than is necessary, and the result is that he passes up the pen-written manuscript in favor of manuscripts that are easier to read.

***

The moral is that, no matter what editors say, all manuscripts now should be submitted in typewritten form. If a writer does not have a typewriter he should get one or get access to one somehow, or if he cannot do that he should have his manuscripts typewritten for him by somebody who does such work. A new typewriter costs a good deal, but if a writer can manage it the purchase of a good new machine is the best investment. A good second-hand machine is not to be despised, but a poor, worn-out machine is not worth to the writer what it costs, no matter how little that may be. Moreover, a good machine must be well cared for, the type must be kept clean, the ribbon must be fresh, and care must be taken by the operator to do good work, or the manuscripts produced will be at a disadvantage — as pen-written manuscripts unquestionably are.

***

The poet who does not make a practice of reading his verses aloud — to himself alone, of course — misses an excellent means of self-instruction. If there are faults in a poem — in the meter, in the rhyme, in the expression —

they are pretty sure to be noticeable when the lines are read aloud. A good poem reads as easy as prose ; if verses have awkward expressions, faulty rhythm, imperfect rhymes, they cannot be read aloud without effort, and reading them aloud is likely to show what the matter with them is. The poet, however, should do the reading aloud in solitude. Poems should never be read by the author to others until they are perfect — and there are almost no perfect poems written.

* * *

William Le Queux, the English author, we are told, recently completed a whole novel in the space of three weeks. It probably will not be immortal.

* * *

There are two classes of writers who will never be successful — those who speak of their "brain children" and those who talk about "the writing game."

QUERIES.

[Under this heading questions of literary interest will be answered, so far as possible. Questions not of special interest to writers should be directed elsewhere.]

I have an offer from a publisher to bring out a book of my poems, the expense to be divided between us. Would you advise me to accept it? P. L. T.

[On general principles it is not advisable for an author to pay either part or the whole of the cost of publishing a book, if his object is to get financial return from the enterprise. Generally the return from the sale of a book so published does not reimburse the author for his expenditure. If a publisher cannot be found who will bring out the book without expense to the author, the chances are that the publication of the book will not be profitable financially. On the other hand, if an author desires to see his book in print, without regard to the financial return, a "fifty-fifty" offer from a publisher is worthy of consideration, but the publisher should be asked to state particulars — the number of pages in the proposed book, the style of publication, the number of copies to be printed, the number of copies to be bound in cloth, and the estimated total expense to be divided between the publisher and the author.]

I am having a book published, and my publisher writes to me about "S. & S. C." paper and the "point" system. What does he mean? A. L. F.

[Paper pulp comes from the machine a wet, plastic mass. If permitted to dry on the wire and felt conveyers, it is called Antique Book; if passed through steel rollers, it becomes Machine Finish; when ironed still smoother, it is English Finish ; if run through calender rolls which revolve at different speeds, producing friction, it is polished and is called Sized and Super Calendered — "S. & S. C."

Coated paper is made by coating the surface of Machine Finish paper with a mixture of clay and an adhesive. When this Coated paper is polished, it is called High Finish Coated ; when the polishing process is omitted, and a special process is employed, the paper is called Dull Finish.

The point system of type measurement is an American innovation. An inch is divided into seventy-two parts. A point is equivalent to one seventy-second of an inch. Thus eight-point type — formerly called brevier — like this in which the body of THE WRITER is set, is eight seventy-seconds or one-ninth of an inch in height. Thus, nine lines of eight-point solid will measure one inch. What was formerly called pica is now twelve point. It is twelve seventy-seconds or one-sixth of an inch high. Six lines of twelve-point or pica, set solid, will therefore measure one inch. What was formerly called nonpareil is now six-point type.]

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

If publishers, editors, and reviewers persist in praising salacious sex stories, stories of criminals, of graft, etc., the generation of Americans fed on such unwholesome diet will hardly be desirable citizens. You cannot touch pitch and not be defiled. The present

outbreak of crime is largely traceable to the intimate association of young people with criminals through books and periodicals, and the moving pictures. The blame rests with present-day writers, editors, publishers, and reviewers and the film writers and producers. Many parents and educators are cutting out magazines and very many of the popular books, for this cause. *M. Emma Gray.*

GERARDSTOWN, West Virginia.

Not only your own experiences but those of your friends may give you profitable literary material.

A friend of mine once laughingly related a humorous experience with a bottle of old-fashioned, home-made yeast. The managing editor of Grit evidently liked the two-thousand-word story elaborated from the episode, for it sold on its first trip. A conversation with a woman in regard to the food peculiar to New England, coupled with the personal experiences in preparing old-time dishes related by my mother and a professional cook, resulted in two articles on old New England dishes, one of which was sold to Holland's Magazine, and the other to American Cookery. Our Dumb Animals seemed interested in some experiences which inhabitants of our little northern town have had with wild animals, and similar material, worked up into stories, was readily accepted by the editor of Sunday School papers. "Friend Husband" bought a Ford — his experiences caught the attention of the kindly editor of Fordowner. Mother rode a cow in her childhood — her ride, arranged in story form, sold to a children's magazine. An experience related by a bee-keeper laid the foundation for a twenty-five-hundred-word story that brought a nice little check from a paper for girls. Oh, yes, I'm always listening to my friends, for they've furnished data that has eked out my expense account admirably.

FRANCONIA, N. H. *Ella Shannon Bowles.*

My fountain pen went dry when I was in the country and there was no ink available, but I happened to have an indelible pencil with me, and, taking about a half-inch of the lead from it, I dissolved it in water and filled the pen. The result was a free-running, non-corroding ink so satisfactory in appearance and so economically contrived that I have used it ever since. *A. I. Jenkins.*

SEATTLE, Wash.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

Association Men (New York) needs stories affecting the personal, every-day problems of live upstanding young men — man-stuff fiction with purpose, right in principle and gripping reading, with a non-preachy moral theme, without gush or guff — stories in which its young men readers (who are "male men" of business, athletic, vigorous, and forceful) can transpose themselves with the character and get an idea — an ideal — a conviction, which will serve them in their own life problems. Stories may run from 3,000 to 10,000 words. Association Men does not want detective stories, mystery stories, sex, risqué, or snappy stories, juvenile athletic or college stories written for fourteen-year-olds, war stories, stories with women in the leading role, stories with foreign settings, or straightaway adventure stories.

Holland's Magazine (Dallas, Texas) is in the market for a limited amount of humor, and for some short stories and serials.

The Epworth Herald (Chicago), although at present overstocked on short stories and ordinary articles, is looking for a good interesting serial for young people, containing from 15,000 to 20,000 words. The magazine would also like a few good articles, with illustrations, about social or community-service enterprises.

Brain Power (New York) is planning to devote a page or two each month to humorous verse, paragraphs, and sketches. The department will lampoon institutions and people, but it must all be done in a good-natured way, and there will be no room for bitterness or sarcasm. Nothing but good, clean humor is wanted, but writers are invited to burlesque

serious thinkers, contribute light essays on heavy subjects, and submit paragraphs relating to the humorous element that enters into the struggles of business and domestic life and keeps people from taking themselves too seriously.

The Canadian Boy (Banque Nationale Building, Ottawa, Canada) is in the market for stories of about 2,000 words, particularly about out-of-door subjects and having the principles of the Canadian scout law running through them where possible. Stories may be humorous or of an adventurous type, but must be clean and wholesome, and free from exaggerated sensationalism. All manuscripts are read and attended to within one month of receipt, and one-half cent a word is paid on publication.

The School Board Journal (Milwaukee) is constantly in the market for articles on general topics of school administration and supervision, particularly the business basis of public school work. The magazine can also use a very limited amount of school-room humor and verses relating to school topics, as well as photographs of recent school buildings and of interesting school happenings.

Fashionable Dress (New York) is in need of some good, short love stories, of from 5,000 to 7,000 words. The stories should not pertain to fashions, but should be of a type that will appeal to the readers of Fashionable Dress, and, of course, they must be clean stories in every respect.

Today's Housewife (Cooperstown, N. Y.) especially needs some humorous short stories, and some young love stories.

Everywoman's World (Toronto) wants love stories, of from 5,000 to 6,000 words, and two- and three-part serials, of from 10,000 to 20,000 words.

The editors of Breezy Stories (New York) are always avid seekers for short stories and novelettes. Just now the magazine is particularly in need of short stories of about 6,000 words, although 4,000 words is the length usually preferred. Novelettes may run from 18,000 to 25,000 words. The title of the magazine is an indication of the type of story sought.

Mrs. Alice F. Funken, 233 Evans avenue, Aurora, Illinois, is in the market for photographs showing unusual window displays and interiors, unique arrangements of stock, efficiency devices, and other similar hints which can be worked into trade magazine articles. Three dollars will be paid on acceptance for each usable photograph, which must be clear, and at least five by six inches. Photographs should be mailed in cardboard containers, to avoid crushing.

Mae Adelle Markley, 136 F street, S. E., Washington, D. C., desires to increase her force of window display correspondents, as there are many cities in this country and Canada in which she is not represented. Each window display description should be on a separate slip of paper. Payment will be made for all accepted material, and regular monthly order will follow if the right kind of matter is supplied.

The Popular Science Monthly (New York) wants some short articles, accompanied by clear photographs, showing a human being doing something of a mechanical nature. When new inventions are described, patent numbers or copies of the patents should be sent.

The Physical Culture Magazine (New York) wants good physique photographs, both of men and women; stunt photographs, showing feats of strength or agility, or particularly interesting new exercises; and, especially, photographs of charming babies.

Capt. Billy's Whiz Bang — "America's Magazine of Wit, Humor, and Filosophy" — published monthly at Robbinsdale, Minnesota, is in the market for stories, jests, jokes, and jingles, not exceeding 300 words. The magazine is overloaded with poetry.

Social Progress (Chicago) is overstocked with literary material, and will not be in the market again before next spring.

Frank G. Moorhead resigned as editor of the Farm Journal (Philadelphia) August 1,

and has been succeeded by Arthur H. Jenkins. No immediate changes in the editorial policies are contemplated.

The Independent has been merged in the Weekly Review (New York), and the issue for October 1 will appear as the Independent and the Weekly Review. Fabian Franklin and Harold DeWolf Fuller will continue as editors, and Hamilton Holt will join the staff as consulting editor.

The weekly Scientific American and the Scientific American Monthly will be combined in a new monthly Scientific American (New York), beginning with the November number.

Farm and Fireside (New York) announces that the monthly prize offered for the best editorial submitted during any one month has been withdrawn.

The Delineator (New York) will pay $500 for an article written by a senior of any recognized American woman's college or co-educational institution on "How I Worked My Way Through College." Articles must not exceed 3,000 words and must be submitted anonymously through the office of the president or dean of the college which the student is attending. The competition will close February 15, 1922.

Alfred E. Ross, 141 Clifton street, New Haven, Conn., offers a prize of fifty dollars for the best article on hunting and trapping in the state in which the contestant lives. Writers should give a description of the general physical geography of the state, with an account of its climate, natural resources, and industries, and should state definitely what fur-bearing creatures are to be found in the fields, woods, and streams, and also what other animals are to be found. Photographs will also be available. The contest will close March 1, 1922.

Brain Power (119 West Fortieth street, New York) offers a first prize of $500 and five prizes of $100 each for the best stories which will show the turning point that leads to success — stories pulsing with the spirit of achievement, inspiring to any one who reads them — stories dealing with the problems of marriage as they stimulate or stifle the powers of achievement — stories telling what you would do if you had your life to live over again. The contest will close March 1, 1922. Acceptable stories not winning prizes will be paid for at space rates.

The Knights of Columbus offer $7,500 in prizes in an American history contest. The first prize of $2,500 is for professors of history in the colleges of the United States. Five other prizes of $1,000 each are offered (1) to school superintendents and teachers of the United States ; (2) the general public, including specialists in historical, sociological, economic, legal, political, diplomatic, and biographical studies ; (3) students who have access to material in the universities, libraries, and archives of Canada, Mexico, Central, and South America, dealing with international relations of the Americas ; (4) students specializing in American history, who have access to material in universities, libraries, and archives overseas relating to the United States ; and (5) students in the colleges of the United States. Specimen periods and subject matter are : 1592-1763, European rivalries and colonial institutions, from the discovery of America to the Treaty of Paris ; colonial union, from the confederation of the colonies of New England for mutual defense to the articles of confederation and perpetual union between the thirteen United States ; characteristics of the colonial charters ; commercial monopolies in the colonial period ; the American colonies, assets or liabilities ; "Morning guns" of the American Revolution ; election day sermons of the Protestant clergy ; diplomatic history of the Civil War ; and our diplomatic relations with Russia, China, and Japan. Manuscripts must be typewritten in English, fully annotated, include a complete bibliography so that sources may be investigated, and be limited to 4,000 words. Manuscripts, signed with an assumed name, and accompanied by a sealed envelope containing author's name and address, must be sent to the Knights of Columbus Supreme Headquarters, New Haven.

Conn. Awards will be made at the 1922 meeting of the Supreme Assembly of the Fourth Degree.

The Fairchild Publishing Company, 8 East Thirteenth street, New York, announces a competition for ideas in advertising, text or drawing, or combination of text and drawing, for apparel and fabrics, as follows : Prizes of $100 each for ideas in advertising women's apparel ; for ideas in advertising fabrics ; for ideas in advertising men's apparel ; for ideas in advertising costume accessories ; and for ideas for advertising financial institutions. An additional prize of $100 will be awarded to the best idea submitted, and sixteen honorary prizes of twenty-five dollars each will be given. The contest will close November 21, and, if desired, the Fairchild Company will attempt to sell to the advertising profession the designs submitted, and act as an intermediary between the advertisers and the artists and writers who compete. Designs must be marked with names, addresses, and prices at which they may be sold.

The Poet and Philosopher Magazine (New York) offers $40 for the best sonnet submitted for its December number ; $10 for the second-best ; $5 each for the five third-best ; and $2 each for the twelve fourth-best sonnets. The subject of the sonnet must be some great American ; the sonnet must conform to the rules for the sonnet set forth in the September issue of the magazine, and the contest will close October 20. All poems which receive honorable mention, but which do not receive prizes, will be published and paid for at usual rates.

The Lyric West (Los Angeles) announces that it is now able to pay for manuscripts and will give five dollars a page for all accepted matter. The Lyric West also offers a prize of $100, to be called the "Esther Yarnell" prize, for the best single poem, or group of poems, published before January 1.

All manuscripts submitted in the Chicago Daily News $30,000 scenario contest must be sent to the Scenario Contest Editor of the Chicago Daily News, 15 N. Wells street, Chicago, by midnight November 1, accompanied by legal assignment to the News of all copyrights of scenarios submitted. Manuscripts must be in typewritten form or in legible handwriting on one side of the paper, and must not contain more than 5,000 words. Plain, human-interest stories told in simple language are what is wanted, and no manuscripts will be returned.

Charles G. Blanden, of Oak Park, Illinois, is the winner of the $100 prize offered by the Chicago Association of Commerce for the best words of a new Chicago song. A prize of $100 has been offered for a musical setting for the song, which is to be used in connection with the semi-centennial of the Chicago fire, October 2-15. Mr. Blanden is the "Laura Blackburn" of the Chicago Tribune's "Line o' Type" column.

The prize of $100 for the best musical setting for the poem, "The Four Winds," by Charles Luders, offered by the Swift & Co. Male Chorus, of Chicago, has been awarded to Franz C. Bornschein.

The Berkshire Chamber Music prize of $1,000, offered annually by Mrs. F. S. Coolidge, has been awarded for this year to H. Waldo Warner, viola player of the London String Quartet.

The W. W. Kimball prize of $100 offered by the Chicago Madrigal Club has been awarded to Adolf Weidig for his setting of the poem, "Sing Again, My Heart," by Samuel Richard Gaines. The composition willl be sung at the club's concert, March 16, 1922.

The Pulitzer scholarship of $1,500 for 1921, offered to the student of music in America deemed the most talented and deserving, to enable him to continue study with the advantage of European instruction, has been awarded to Foster Hankins, of North Carolina, for his "Symphony in F Minor."

Prize offers still open : —

Prizes in Letters offered by the Columbia University School of Journalism : for the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000; for the best volume of verse by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships hav-

ing a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prize of $1,000 for the best essay on "Contributions of Jews to Hygiene," offered by the Jewish Publication Society of America, Philadelphia, competition to close November 1, 1922. Particulars in April WRITER.

Prize of $50 offered by Telling Tales for the best lyrical poem submitted by November 1. Particulars in March WRITER.

Ten prizes of $100 each offered by the True Story Magazine for the best true stories submitted during 1921. Particulars in July WRITER.

Prize of $500 for the best story, and prizes of $100 each for the five next best stories, offered by Success, contest closing December 31. Particulars in July WRITER.

Prize of 100 guineas offered by the Talbot Press, Dublin, for the best Irish novel submitted by June 1, 1922. Particulars in July WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Prize of $1,000 offered by the American Chamber of Commerce in Paris, for the best essay on "Toleration in Economics, Religion, and Politics." Contest to close March 1, 1922. Particulars in July WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

American Music Optimists' prize of $500 for the best quintet (piano and strings) by an American composer. Competition will close November 1. Particulars in February WRITER.

Prize of $1,000 for a symphony, and a prize of $500 for a piece of chamber music, offered by the Paderewski Fund for American Composers, contest extended to close December 31. Particulars in June WRITER.

Berkshire Music Colony prize of $1,000 to the composer of the best string quartette, contest closing April 15, 1922. Particulars in July WRITER.

Prize of $50 offered by the Depauw University School of Music for the best composition for organ submitted by January 1. Particulars in July WRITER.

Prize of $200 offered by the Matinee Musical Club of Philadelphia for a dramatic musical setting, or an operetta, based on Longfellow's poem, "The Masque of Pandora," contest closing November 1. Particulars in July WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival Association for an orchestral composition, contest closing January 1, 1922. Particulars in September WRITER.

Prizes of $15, $10, and $5 for the best letters on "How I Earned My Musical Education," offered by the Etude. Particulars in September WRITER.

Three sets of prizes — five of $40, five of $20, and five of $10 — offered by Contemporary Verse for the best work in the magazine during 1921. Particulars in September WRITER.

Prize of $500 offered by the World M. P. Corporation for a second verse for the song, "Empty Arms," contest closing December 31. Particulars in July WRITER.

Prize of $400 for the best full-length play and prize of $100 for the best one-act play submitted by October 15, offered by the Community Theatre, Hollywood, Calif. Particulars in August WRITER.

Prize of $200 in gold for the best pageant based upon the history of osteopathy, offered by the School of Osteopathy, Kirksville, Mo., contest extended to end June 1, 1922. Particulars in July WRITER.

Prizes aggregating $300 offered by the American Humane Association, Albany, for the best essays dealing with the trapping evil, contest extended to end December 31. Particulars in June WRITER.

Prize of $100 offered by Grenville Kleiser for the best list of fifty prose similes selected from standard authors. Contest closes November 1. Particulars in July WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays,

written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

CURRENT LITERARY TOPICS.

Writing for the Movies. — "Thousands of earnest men and women today are wasting precious time trying to break into the pictures by writing for them. They are trying to break through a locked door. Another door stands open to them just around the corner, and they don't know it, simply because they haven't noticed the tremendous revolution that is taking place in the motion-picture business."

This bit of advice to scenario writers comes from Professor Walter B. Pitkin of the school of journalism, Columbia university. Professor Pitkin has recently made a serious study of what's going inside the picture studios of America.

Writing synopses or scenarios directly for the motion-pictures is in the long run a waste of time, he asserts, and for three reasons: —

1. To sell your stories to the "movies" you must show fully their dramatic pictorial possibilities. This cannot be done in a skeletonized outline. If you hear any one denying this you may be sure that he knows nothing about story writing. A story idea must be written out to show its full values.

2. It is so easy to dash off the incomplete idea of a "movie" plot in a hundred words that thousands of inexperienced writers are always doing it. "Movie" editors receive about eight thousand such contributions every week. It is humanly impossible for these editors to read all these manuscripts, much less to judge them carefully. No more than one in a hundred ever receives serious attention. This is not anybody's fault. The whole system is ridiculous.

3. It is commercially wasteful to submit scenarios to the "movies." Any story idea good enough for the better "movies" is good enough for a short story, and, as a story, can generally be sold to a magazine for more than a "movie" will give. Once sold to the magazine it can later be sold to the "movies": the full story shows its dramatic values and a sale to the "movies" means double pay. Furthermore, a story sent to a magazine is almost certain to be read and considered.

The only exception to these remarks is the professional scenario writers employed by the motion-picture companies. The existence of these highly trained experts within the studios is a natural result of the evolution of the "movies." It is their duty to take stories, novels, or plays which the companies have purchased and pick out the episodes that can be photographed, write explanatory titles, and generally arrange the material for screen production.

When story writers attempt these arrangements, or "continuity," as it is called, they compete with these specialists. It is not worth doing. And the expert continuity writers in general find that it is a waste of their time to try to invent plots or write stories. For one thing, they are too busy, and their mastery of continuity is no guarantee of their knowing anything at all about creative writing.

Let the story writer stick to his craft. If his work possesses motion-picture possibilities the "movies" will find him out. The greatest need of the "movies" today is better creative art. This need our best story writers must and will supply. The best judges in the "movie" world today are all saying that yesterday was the day of the star; today is the day of the director and tomorrow will be the day of the author. — New York Tribune.

The Responsibilities of The Novelist. — It is not here a question of the "unarrived," the "unpublished." . . . The writers in question are the successful ones who have made a public and to whom some ten, twenty, or a hundred thousand people are pleased to listen. You may believe if you choose that the novelist, of all workers, is independent — that he can write what he pleases, and that, certainly, certainly he should never "write down to his readers" — that he should never consult them at all.

On the contrary, I believe it can be proved that the successful novelist should be more than all others limited in the nature and character of his work; more than all others he should be careful of what he says; more than all others he should defer to his audience; more than all others — more even than the minister and the editor — he should feel "his public" and watch his every word, test-

ing carefully his every utterance, weighing with the most relentless precision his every statement ; in a word, possess a sense of his responsibilities.

For the novel is the great expression of modern life. Each form of art has had its turn at reflecting and expressing its contemporaneous thought. . . . Today is the day of the novel. In no other day and by no other vehicle is contemporaneous life so adequately expressed ; and the critics of the twenty-second century, reviewing our times, striving to reconstruct our civilization, will look not to the painters, not to the architects nor dramatists, but to the novelists to find our idiosyncrasy. . . .

Today is the day of the novel. By this one does not mean that the novel is merely popular. If the novel were not something more than a simple diversion, a means of whiling away a dull evening, a long railway journey, it would not, believe me, remain in favor another day.

If the novel, then, is popular, it is popular with a reason, a vital, inherent reason ; that is to say, it is essential. Essential — to resume once more the proposition — because it expresses modern life better than architecture, better than painting, better than poetry, better than music. . . .

Because it is so all-powerful today, the people turn to him who wields this instrument with every degree of confidence. They expect — and rightly — that results shall be commensurate with means. . . .

It is all very well to jeer at the People and at the People's misunderstanding of the arts, but the fact is indisputable that no art that is not in the end understood by the People can live or ever did live a single generation. . . .

How necessary it becomes, then, for those who, by the simple art of writing, can invade the heart's heart of thousands, whose novels are received with such measureless earnestness — how necessary it becomes for those who wield such power to use it rightfully. Is it not expedient to act fairly? Is it not, in Heaven's name, essential that the People hear, not a lie, but the Truth? . . .

If the novel were not one of the most important factors of modern life ; if it were not the completest expression of our civilization ; if its influence were not greater than all the pulpits, than all the newspapers between the oceans, it would not be so important that its message should be true.

But the novelist today is the one who reaches the greatest audience. Right or wrong, the People turn to him the moment he speaks, and what he says they believe. . . .

This being so, is it not difficult to understand how certain of these successful writers of fiction — these favored ones into whose hands the gods have placed the great bow of Ulysses — can look so frivolously upon their craft? . . .

The Pulpit, the Press, and the Novel — these indisputably are the great moulders of public opinion and public morals today ; but the Pulpit speaks but once a week ; the Press is read with lightning haste and the morning news is waste-paper by noon. But the novel goes into the home to stay. It is read word for word ; is talked about, discussed ; its influence penetrates every chink and corner of the family.

Yet novelists are not wanting who write for money. I do not think this is an unfounded accusation. I do not think it asking too much of credulity. This would not matter if they wrote the Truth ; but these gentlemen who are "in literature for their own pocket every time" have discovered that for the moment the People have confounded the Wrong with the Right, and prefer that which is a lie to that which is true. "Very well, then," say these gentlemen. "If they want a lie they shall have it"; and they give the People a lie in return for royalties.

The surprising thing about this is that you and I and all the rest of us do not consider this as disreputable — do not yet realize that the novelist has responsibilities. We condemn an editor who sells his editorial columns, and we revile the pulpit attainted of venality ; but the venal novelist — he whose influence is greater than either the Press or Pulpit — *him* we greet with a wink and the tongue in the cheek.

This should not be so. Somewhere the protest should be raised, and those of us who see the practice of this fraud should bring home to ourselves the realization that the selling of one hundred and fifty thousand books is a serious business. The People have a right to the Truth as they have a right to

life, liberty, and the pursuit of happiness. It is *not* right that they be exploited and deceived with false views of life, false characters, false sentiment, false morality, false history, false philosophy, false emotions, false heroism, false notions of self-sacrifice, false views of religion, of duty, of conduct, and of manners.

The man who can address an audience of one hundred and fifty thousand people who — unenlightened — *believe what he says* has a heavy duty to perform, and tremendous responsibilities to shoulder ; and he should address himself to his task not with the flippancy of a catch-penny juggler at the county fair, but with earnestness, with soberness, with a sense of his limitations, and with all the abiding sincerity that by the favor and mercy of the gods may be his. —Frank Norris, in "The Responsibilities of the Novelist."

Astronomical Bulls of Authors.— Zane Grey's astronomical bull in "The Man of the Forest," wherein the new moon is observed rising in the east just after sunset, proves to have considerable company in books. Familiar as the moon and its phases are to all who have eyes, authors seem peculiarly liable to lack of sufficient power of observation to be able to place these phases in the proper quarters of the heavens at the right hour, or sufficient knowledge of simple lunar facts to avoid other errors.

The classic example, known to every amateur critic, is found in Coleridge's lines in which the Ancient Mariner tells of :

> The horned Moon with one bright star
> Within the nether tip.

Few who read that are so lost in the horror of the scene that they fail to catch the patent impossibility of the description. But most of those who have shuddered their way through Rider Haggard's "King Solomon's Mines" have passed right over the account in Chapter IX of a full moon rising in the west soon after sunset, thus : "The sun sank and the world was wreathed in shadows ; but not for long, for see, in the west there is a glow, then come rays of silver light, and at last the full and glorious moon lights up the plain."

Such a phenomenon is to be seen only on Mars, the inhabitants of which see one of the two Martian moons apparently rising in the west and setting in the east, and on the planets Uranus and Neptune, which rotate from east to west with their satellites likewise pursuing a course contrary to that of ours.

Baroness Orczy, in "Petticoat Rule," anticipates Grey's blunder in almost the same detail. In Chapter VIII she shows us "a fair crescent moon, chaste and cold," rising on a June evening "far away to the east, beyond the grim outline of cedar and poplar trees."

It may be only a coincidence, but it is worth noting that all three of these moon-bewitched novelists — Grey, Haggard, and Orczy — are of the "best-seller" type, with all that the word implies. Whether Sir Rider Haggard or the Baroness Orczy ever pretended to knowledge of the visible universe beyond walls I do not know, but as for Grey, if we are to believe his importunate press agents, he is an outdoor man simply steeped in nature. From various similar items observed in his books, however, I ha' me doots.

But what shall we say of Captain Marryat, veritable master mariner as he was, who wrote of a waning crescent moon seen in the early evening. With him this must have been a slip, for he certainly knew better.

Not alone the moon, but the stars have been stumbling blocks to the writers of books. Charles Dickens out-Joshuaed Joshua when, in "Hard Times," he commanded a star to stand still and made it idle in one spot for seven days and nights. In Chapter VI of Book III he pictured the suffering of a man who fell into a disused mine shaft, comforted during seven days and nights of pain by a beautiful star shining brightly down upon him, and unceasingly.

What an accommodating star that was, thus to halt in its march across the heavens to bless the unfortunate Stephen ; and Stephen did not lack appreciation. "Often as I come to myself, and found it shining on me down there in my trouble, I thowt it were the star as guided to Our Savior's home. I awmust think it be the very star."

When General Lew Wallace caused his Arab sheikh to name the horses of Ben Hur's chariot team after stars, and the mother of the four after the star Mira, he failed to reflect that Mira, meaning "The Wonderful," is a Latin and not an Arabic name, and that it was

not applied to the now celebrated variable in the constellation Cetus until 1,600 years after the venerable sheikh had been gathered to his fathers. That bull was an astronomical anachronism.

It is to no literary picker of flaws that I am indebted for most of these astronomical bulls in fiction, but to a writer about the stars themselves, to John R. Kippax, whose book, "The Call of the Stars," though not a new publication, is an eminently readable volume for the amateur of the skies. What jokes these blunders of the novelists must be to the astronomers. — Ben Macomber, in San Francisco Chronicle.

BOOK REVIEWS.

CASH FROM YOUR CAMERA How to Make Your Camera Profitable, and Where to Sell Your Prints. Edited by Frank R. Fraprie. 87 pp. Paper. Boston: American Photographic Publishing Company. 1921.

Practical suggestions about making a camera profitable are given by the editor of American Photography in this little book, which will be of use both to the professional and to the amateur photographer. Mr. Fraprie points out that the sale of photographs to publishers and editors of magazines is not by any means the only source of profit for the amateur. Then he gives suggestions about making and selling post-cards; developing printing, and enlarging for others; copying old photographs and daguerreotypes, paintings, and sculpture; photographing houses for real estate dealers; photographing machinery, flowers, animals, etc.; legal photography; advertising illustrations; magazine competitions; cover designs, calendars, and travel pictures. Under the heading, "Photographs for Publication" he gives a forty-page list of buyers and their wants, followed by a "save-your-postage" list of concerns not in the market.

LIMERICKS. Arranged and illustrated by Florence Herrick Gardiner. 136 pp. Cloth. New York: Philadelphia: J. B. Lippincott Company. 1921.

The limerick is an exceedingly popular form of verse, and this collection of 135 successful limericks will be generally welcomed. They are printed one to a page, with the lower two-thirds of each page blank so that owners of the book have plenty of room in which to write or paste good limericks, not included, that come to their attention. Edward Lear, Gelett Burgess, and Carolyn Wells are the authors most frequently represented, but limericks are credited to more than thirty sources, from Mother Goose to Life. The credits, however, are given by numbers in an alphabetical list of sources at the end of the book. It would be better if credit were given with each limerick, or in a numerical list showing at a glance by whom a limerick with a given number was written.

THE BOLSHEVISM OF SEX. Femininity and Feminism. By Fernand J. J. Merckx. 207 pp. Paper. New York: The Higher Thought Publishing Company. 1921

The earlier chapters of this book discuss what woman is by decree of nature, and what her place is in society. The fitting destination of women, the author concludes, is to be the true wives and mothers of men. The latter part of the book condemns Feminism — in the sense of women's rights — which the author maintains tends toward the disruption of the family, the perversion of womanhood, and the enslavement of the woman, and is the Bolshevism of sex.

THE MUSIC OF THE PILGRIMS. By Waldo Selden Pratt. 80 pp Paper. Hartford, Conn.: Hartford Seminary Press. 1921.

A work of permanent value is this monograph of Professor Pratt's, appropriately printed at the time of the tercentenary celebrations of the coming of the Pilgrims in 1620, and treating of the Psalter they brought with them, prepared in Holland by Henry Ainsworth and published in Amsterdam in 1612, a work of much more intrinsic importance, Professor Pratt says, than "The Bay Psalm-Book," which is much better known. The historical introduction is followed by a complete rescript of the thirty-nine melodies which the Ainsworth book contains, with harmonized versions of sixteen representative melodies among them.

THE GOLDEN WINDMILL, AND OTHER STORIES. By Stacy Aumonier. 238 pp. Cloth. New York: The Macmillan Company. 1921.

Addressing the reader of short stories in the preface to this volume, the author says: "You are a most exacting fellow, far more exacting than a reader of novels, for the reason that your criticism follows a more circumscribed tradition. It is always easier to be an epicure of a small repast than of a banquet. A novel is less easily digested. You may enjoy it in parts, or derive satisfaction from the matter, or from the manner of telling, but with the short story you require a bonne bouche. You have a most arbitrary standard. When you raise your eyes from the last line you pass through a most peculiar mental process. It all takes place in a few seconds. In a flash you see the shape and form and color, the application of the title, the *point* of the whole thing. You demand this, and you also demand to have your senses tickled by some cunning solution, and to be soothed by something unexpected at the close.

Otherwise you turn away, a dissatisfied and disgruntled gourmet. Tomorrow you will dine elsewhere. The truth is your sense of tradition has been outraged."

O. HENRY (William Sidney Porter). By Charles Alphonso Smith. 37 pp. Paper. Atlanta, Ga.: The Martin & Hoyt Company. 1921.

The biography of O. Henry prepared by Professor Smith for the Library of Southern Literature is printed separately in this pamphlet with a frontispiece portrait of Mr. Porter and three of his stories, selected as examples of his work. The biography is No. 277 in the series of Southern authors compiled under the supervision of Southern men of letters for the Library, the editor-in-chief of which is Edwin Anderson Alderman, President of the University of Virginia.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

TEN YEARS OF THE YALE REVIEW. Wilbur Cross. Yale Review for October.

ON THE WRITING OF NOVELS. Sir Harry Johnston. Yale Review for October.

DANTE. Benedetto Croce. Yale Review for October.

FROM PLUTARCH TO STRACHEY. Wilbur Cross. Yale Review for October.

THE FALL OF THE CURTAIN (Endings — Happy and Unhappy). Chauncey B. Tincker. Yale Review for October.

SHAKSPERE APART. Tucker Brooks. Yale Review for October.

"HAD I THE PEN OF A G. P. R. JAMES." Katherine Fullerton Gerould. Harper's Magazine for October.

THE FAMILY MAGAZINE. Henry Seidel Canby. North American Review for October.

SOME IMPRESSIONS OF MY ELDERS — G. K. Chesterton. St. John Ervine. North American Review for October.

JOHN SYNGE AND HIS OLD FRENCH FARCE. Gertrude Schoepperle. North American Review for October.

THOMAS MOORE. Raymond Mortimer. Dial for October.

MY FRIEND JOHN BURROUGHS. Hamlin Garland. Century for September.

THE POOR OLD ENGLISH LANGUAGE. Meredith Nicholson. Scribner's for September.

THE UNPUBLISHED. The Point of View, in Scribner's for September.

THE FEMININE NUISANCE REPLIES. Frances Noyes Hart. Bookman for September.

THE HEARTBEAT OF DANTE. Illustrated. Rev. Newell Dwight Hillis. Mentor for September.

THE WORLD'S MOST UNFORTUNATE POET (Thomas Chatterton). With portrait. Mentor for September.

BALZAC. Benedetto Croce. Dial for September.

KNUT HAMSUN AND THE SLOWNESS OF FAME. With portrait. W. B. Nyson. Canadian Bookman for September.

WHAT VERLAINE HAS DONE FOR FRENCH POETRY. With portrait. Current Opinion for September.

NEW MUTTERINGS IN SOUTHERN LITERATURE. With portrait of Charles J. Finger. Current Opinion for September.

REBECCA WEST. With portrait. Current Opinion for September.

DIFFERENCE BETWEEN INTELLECTUAL AND EMOTIONAL LANGUAGE. Current Opinion for September.

DOES ACCENT ALONE DETERMINE THE RHYTHM OF ENGLISH VERSE? F. L. Schmidt. Poet and Philosopher for September.

LESSONS IN POETRY. Poet and Philosopher for September.

JOHN BURROUGHS. With portrait. Benjamin Ogden Wilkins. Everygirl's Magazine for September.

GEORGE H. DORAN AND HIS HOUSE. With portrait. Bookseller and Newsdealer for September 1.

INTERVIEW WITH SIR HALL CAINE. With portrait. W. Orton Tewson. Bookseller and Newsdealer for September 1.

ADOLPH S. OCHS AND THE NEW YORK TIMES. Oswald Garrison Villard. Nation for August 31.

CONTEMPORARY AMERICAN NOVELISTS. VIII. — Robert Herrick. Carl Van Doren. Nation for August 31.

HOW TO READ A NEWSPAPER. Rollo Ogden. Youth's Companion for September 1.

PLACE OF WOMEN IN NEWSPAPER WORK. Fourth Estate for September 3.

WRITERS OF REJECTED MANUSCRIPTS. Literary Digest for September 3.

ART AND BUSINESS IN BOOK JACKETS. Literary Digest for September 10.

SHAKSPERE'S INFLUENCE IN MUSIC — AND HIS FACE. With portrait. Clarence Lucas. Musical Courier for September 15.

DANTE AND MUSIC. With portrait. Clarence Lucas. Musical Courier for September 22.

NEWS AND NOTES.

Jean Richepin, of the French Academy, thinks that the novel of tomorrow will be the historical novel, combining accuracy with romantic charm.

The Women's News Service, Inc., a syndicate similar to the Associated Press, operated and directed by women with women's capital, and employing only women, having for its object the giving of publicity and inspirational activities of women over the world, has just been formed. The movement has the support of the General Federation of Women's Clubs

A fund is being raised to turn into a permanent museum the home of the poet Keats in Hempstead. American contributions are said to be more than twice those of the British.

A movement to endow the Woodrow Wilson Foundation, an undertaking to perpetuate the ideals of the former President, and to grant Woodrow Wilson Awards for "meritorious service to democracy, public welfare, liberal thought, or peace through justice," which shall have the international significance of the Nobel prizes, has been formed in New York. The Foundation is to be nation-wide, and it is proposed to set aside a period in October when subscriptions will be received. A group of widely known writers and magazine editors are serving on the committee, and National headquarters have been opened at 150 Nassau street, New York, with Hamilton Holt in charge.

Germany has resumed the payment of royalty to American authors and composers.

Rev. Lyman Whitney Allen, D. D., was married to Miss Nelle Lange Campbell September 14.

A "Handbook for Newspaper Workers," by Grant Milnor Hyde, associate professor of journalism in the University of Wisconsin, is published by D. Appleton & Co.

"The Writing of History," by Fred Morrow Fling, is published by the Yale University Press.

"Contemporary British Literature," by John Matthews Manly and Edith Rickert (Harcourt, Brace, & Co.), gives a list of British writers of novels, short stories, and poetry, with a brief biographical statement of each author, a full list of books and articles dealing with each writer, and dates of publication.

"Essays on Books," by A. Clutton-Brock (E. P. Dutton & Co.), consists of critical essays upon such subjects as Shakspere's Sonnets, Dickens, Donne's Sermons, Dostoevsky, and Keats, first published in the literary supplement to the London Times.

A "Life of Goethe," by P. Hume Brown, with a prefatory note by Viscount Haldane, is published in two volumes by Henry Holt & Co.

A life of "Albion W. Tourgee," by R. F. Dibble, is published by Lemcke & Bueschner (New York).

"The Poetry of John Dryden," by Mark Van Doren, is published by Harcourt, Brace, & Co.

A "Dictionary of Slang and Colloquial English," abridged from the seven-volume work, entitled "Slang and Its Analogues," by John S. Farmer and W. E. Henley, is published by E. P. Dutton & Co.

"A Short History of the English Drama," by Benjamin Brawley, giving an outline from the earliest miracle plays to the contemporary dramatists, is published by Harcourt, Brace, & Co.

Writers of children's books might gain useful hints from "The Teacher's Word Book," by Professor Edward L. Thorndike (Columbia University Press), which contains an alphabetical list of the ten thousand words found to occur most widely in a count of about 625,000 words from literature for children.

The sale of McClure's Magazine, which was to have taken place September 26, has been delayed, because of a warning from S. S. McClure against the further use of his name in connection with the magazine. Mr. McClure has notified all concerned that he reserves full liberty with respect to his name and activities in the publishing field, and cancels all prior covenants. The assets of McClure's were estimated by Myles A. Walsh, the receiver, as follows: "Due from American News Co., $20,000; from publishers, $5,000; from subscriptions, $2,500; advertising, $30,000; property valuation, $25,000; manuscripts and other material on hand, $40,000; outstanding accounts, $20,000 to $25,000; notes, $10,000; due from advertisers in September issue, $5,000."

Mrs. Lovett Cameron died recently at Shepperton, England.

Grace Carew Sheldon died in Buffalo, N. Y., August 20, aged sixty-six.

Henry Austin Dobson died at Ealing, England, September 2, aged seventy-one.

Amos Kidder Fiske died in Cambridge, Mass., September 18, aged seventy-nine.

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SELF-CONSCIOUSNESS IN WRITING.

In looking over the unsuccessful writings of young authors, one finds that a large proportion of the manuscripts are seriously impaired by one and the same fault. Although this defect is obtrusively evident to the trained reader, the precise nature of it is somewhat difficult to determine. It lies, however, entirely in the style — in the manner in which things are stated. Of the manuscripts affected, each may be written in a style distinctly individual, yet all of them be characterized by the same dominant trait, which, for lack of a more accurate term, I shall call *affectation*.

A writer may be a genius at plot-construction or an adept in detecting the motives underlying the acts of mankind, and, in addition, the conclusions which he draws may be logical and accurate ; yet when he attempts to describe in words that which his genius has enabled him to perceive and to comprehend, if he fails to do so in a natural, straightforward, and workmanlike manner, all his other gifts may prove of little avail.

When a beginner sets out to write a story, he has, or should have, the material for his tale already well in hand. All that remains for him to do then is to present his story in suitable language ; and usually right then is when he makes his first and most serious mistake, for he proceeds at once — unconsciously, of course — to place the story in actual subserviency to his own personal vanity. This may sound somewhat harsh to the aspiring writer, but there is a fund of evidence to bear out the truth of the assertion ; and, first and last, it is the truth regarding his work that the young author must have.

The novice gives a great deal of thought to the impression which his story may produce upon its readers. This would be well and proper were it not for the fact that his thought is forced into the wrong channel by the impetus received from his self-consciousness. In other words, he thinks not so much of the impression that may be created in relation to the story itself as of that which may be produced in regard to him, the author. His fear that the style will not be literary leads him into employing words and phrases and methods of construction that are not natural to him. The result is that the presentation is rendered so artificial in tone that it becomes false alike to the characters which it seeks to portray and to the author himself.

A check of the manuscripts rejected by publishers would, I am firmly convinced, reveal the fact that a very large number of them were

found unavailable because of the tendency to affectation which I have just described. It therefore behooves the young author whose work is affected in this respect to put forth serious effort toward overcoming the fault.

The question at once arises, How is one to prevent such a defect from creeping into his work?

Experience has convinced me that the best method of procedure for practice is for the author to select one of his characters who is qualified to tell the story which he is about to relate. A little concentration will convert this character into a living entity in so far as the author's imagination is concerned. In making this character the supposed narrator of the tale the author will become less conscious of his own ego by reason of the fact that the language and interpretations he is setting down are not avowedly his own. Thus any deviation toward the artificial will be instinctively noted by him, just as we perceive affectation in others while failing completely to perceive it in ourselves.

A story told by means of a narrator is at the present time at a discount in the literary market, so that my aim in advocating the writing of stories in this manner must not be misunderstood. The object sought is merely to assist students to overcome self-consciousness. Once the narrative has been written in this form it is an easy matter to eliminate the "frame" and the imaginary narrator.

COLORADO SPRINGS. *Harold K. Ellingson.*

CHOOSING YOUR WRITING NAME.

How many writers give a thought to the selling value of their names? Very few, to judge by the assortment in the magazines; but this should be an important point. The writer should consider his name. He should take into account that prospective buyers of his book may find his name difficult or easy to remember when they step into the bookstore, according as he has chosen.

I do not advocate pen names. Very few writers of any prominence are willing to pass up the personal prominence and remain anonymous; but each person has a choice, within his name, as to how it shall appear in print.

At present, the almost universal tendency seems to be to take everything. Three full names, all printed out, are supposed to sound "literary." Often, I believe, they merely sound foolish or unnecessary. When Marie Doyle and Horace Whitehead blossom out in print, they appear as Marie Dolorosa Doyle and Horace Arbuthnot Whitehead. The double name is every bit as distinguishing, and just as "literary" if not more so. Why do they not use it, instead of inserting the entire middle name? Subtle psychology, perhaps.

The public prefers the simple names. Ask a man whom a story is by, and he will not say "Courtney Ryley Cooper." He'll say: "Oh, a fellow named Cooper." If it had been just a double name, such as Will Irwin, Hugh Wiley, or May Sinclair, the chances are he would have repeated the full name of the author and thus impressed it upon his mind a trifle more firmly.

The public does not like to ask for books by long-named authors. In loitering through bookstores, and libraries, too, I have noticed this time and again. The buyer will come up to the clerk and ask for Zane Grey, Joseph Hergesheimer, and Edith Wharton without any hesitation; but invariably he will stumble or pause and wait for the clerk to prompt him when he asks for a name like James Oliver Curwood or Arthur Somers Roche. It is just the pettiness of the middle name that makes him forget, or pretend to forget in order to avoid saying the full name.

Most noted writers use only two names, discarding the first or middle name if they have one. In the past there have been Charles Dickens, Matthew Arnold, George Meredith, and hosts of others, far outnumbering the three-name writers; and notice that they are

remembered. Walter Scott is a classic today, while G. P. R. James, who wrote as good historical novels, is forgotten. In the present era the large percentage of famous authors uses only two names. Rupert Hughes, Thomas Burke, Arnold Bennett, John Galsworthy, Rudyard Kipling, Winston Churchill and Hall Caine are only a few examples. Of course they are master writers, but they were not handicapped by an unwieldy name. They cut off the extra tail on their literary kites and flew them a great deal higher.

Or, if the plain double name does not appeal, use an initial or two. The American public likes to use initials. It would just as soon — if not rather — say Thomas R. Smith as Thomas Smith. But it is awkward about saying Thomas Ridgewood Smith. Robert W. Chambers uses an initial, and to this day probably very few whose hearts have beat faster over his tales know what the "W." stands for. It simply demonstrates that initials can be used with success. E. Philips Oppenheim and F. Scott Fitzgerald, on the other hand, prefer to keep the first name dark. Well and good. The public asks for them at the bookstores ; but they would ask less for Francis Scott Key Fitzgerald. The writer simply selected the combination which he thought would fit his stories, and he guessed right. His full name would look absurd at the head of a magazine story ; and there is always Irvin S. Cobb.

Married women authors do not have to expose three full names, or sometimes even four, to show that they are married. The public cares very little as a rule as to whether the woman author is married or not. Dorothy Canfield Fisher dropped the Fisher, and the first two names make a much easier combination to remember.

The triple nomenclature often produces some disagreebly sounding results. There is Elizabeth Irons Fulsom, whose name always jars on me. Bonnie Worley Wright and Elizabeth Sanxa Holding always bother me ; and there are many others.

The point I want to make is that in the majority of cases the simple two-name combination — or once in a while two names with an initial — is just as effective as three full names when seen at the top of a story, and much easier for the public to remember and ask for ; and after all, it is the public that we must consider. *Harry Bird, Jr.*

CHICAGO, Ill.

OUR REDBLOODY FICTION.

Alarmists are continually pointing to the late peevishness in Europe as responsible for "the great crime-wave now sweeping over the country." Perhaps we may also blame the degenerating influence of the conflict for the almost unbelievable brutality that some fiction writers allow their fiction charactors in regard to *their* fiction crimes. Some of the crimes committed in fiction are positively cruel. This has been the case for a long time, of course, but the matter seems to be getting worse.

In a current magazine devoted to the worst in fiction there are two violent deaths. (There may be others — I didn't read further.) There is a suicide and there is a murder. In each case the throat of the departed gentleman is found cut "from ear to ear." The best that can be said for the author is that he was a thoroughgoing person. Why was it necessary for him to go to such a length of gory sensationalism ?

There should be a twentieth amendment (or is twenty the correct number ? — I have n't seen the morning paper) to the Constitution forbidding fiction throats being cut from one ear clear around to the other. Then, too, some philanthropist might organize a society for the prevention of cruelty to characters. Otherwise, suppose the charactors organize and strike for shorter throat-cuts and better dying conditions. Then what will writers do?

WOLSEY, S. D. *Lloyd McFarling.*

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, 6, Mass.

MARGARET GORDON . . EDITOR.

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*** The publication office of THE WRITER is Room 63, 244 Washington street, but all communications should be addressed: —

THE WRITER PUBLISHING CO.,
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Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed; the ideal length is about 1,000 words.

* * *

Many writers apparently think it is desirable to mail manuscripts unfolded, and editors often receive manuscripts of only two or three sheets, of letter-paper size, enclosed flat in an enormous envelope, usually bent and jammed by pressure in the mail. There is no sense at all in that. Manuscripts should never be rolled, because sheets that have been rolled are hard to hold for reading, but there is no objection whatever to folding the sheets of a manuscript, and unless a manuscript is appreciably thick, or is written on note-size sheets, it is better to mail it folded than flat. Manuscripts of only a few sheets should always be mailed folded, even if they are written on note-size paper.

* * *

Many writers, also, provide themselves with manuscript envelopes of two sizes, the return envelope slightly smaller than the covering envelope, to be enclosed flat with the manuscript. It is better to use envelopes of only one size, enclosing the return envelope folded once crosswise with the flap open. There is danger that an enclosed return envelope, only slightly smaller than the covering envelope and put in flat, may be cut open when the outer envelope is opened. If the enclosed envelope is folded there is no such danger, and it is more convenient to have envelopes of only one size.

* * *

In the July WRITER was printed a small advertisement calling for short stories wanted by the Famous Clothiers of Chicago, a clothing house that publishes a magazine. The publisher of THE WRITER has received this letter dated October 21: —

> From the number of manuscripts we have been receiving in the past week you have evidently reinserted the small advertisement which we originally gave you. Will you please discontinue this ad. in the future, as we have received enough manuscripts to last for the next ten years.

The reply was that the advertisement has not been repeated and that all the manuscripts received have been sent in response to the small advertisement printed in THE WRITER for July.

* * *

A writer should never send out a manuscript closely typewritten with only single space between the lines. Such a manuscript has many of the disadvantages of a pen-written manuscript. It is not easy to read; it is not easy to edit (and there are very few

manuscripts that do not require editing) ; and if only for these reasons editors are sure to look on it with disfavor. Manuscripts should always be typewritten with the double space, with at least a half-inch margin on either side of the page, properly paragraphed, and always with three spaces struck between sentences. A manuscript carefully prepared impresses editors favorably at a glance ; a slovenly, illegible manuscript impresses them the other way.

***

The estimate of Gene Stratton-Porter's publishers that since 1913 one hundred and sixty-four copies of her books have been sold every hour that the bookstores have been open suggests what her royalties must be.

LITERARY SHOP TALK.

[This department is open to readers of THE WRITER for the relation of interesting experiences in writing or in dealing with editors, and for the free discussion of any topic connected with literary work. Contributors are requested to be brief.]

I have never liked literary prize competitions. Few winners of such competitions ever come to the front again. It does occasionally happen that a piece of good writing carries off the honors of a competition — and the money. Money, as a rule, does not call out the best work in the artistic world, yet, I allow, the offer of a definite reward does sometimes crystallize the half-formed purpose of some really competent person and brings out a work of permanent value. Competitions, however, rarely bring out the best in an author, and the winner in a prize competition, even if his work is praiseworthy, very rarely repeats his success.

BROOKLYN, N. Y. *La Touche Hancock.*

Fifteen or twenty years ago one of the typewriter manufacturing companies paid an ingenious writer a good price for a device to show when typewriting is approaching the bottom of a sheet — something that any typewriter operator would like to know — and then put the device on the shelf, where so many other possible typewriter improvements have been laid, without making any use of it. All the new typewriters now are what is called "visible" machines — that is to say, the writer can see what he is writing as he goes along — but none of them show exactly how near the end of the sheet he is approaching. Approximate knowledge, however, may be gained by making a light pencil mark on the edge of the paper about an inch from the bottom of the sheet before the paper is inserted in the machine, so that when it comes in sight the operator will know about how much more space on the sheet he has to use. This may help to avoid an awkward break at the bottom of a page, or the annoyance of writing a line on the roller. *R. L. Ferguson.*

SAN ANTONIO. Texas.

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

The Century Magazine (New York) is always an open market for short stories of charm, distinction, and power. The editors have no preconceived notions about stories, and every story is judged — in so far as the editors are able to keep that attitude — as if it were the first story ever written. Century material must have charm of style and sincerity of substance, and the editors are glad to see non-fiction material as well as fiction, and are always interested in seeing material from unknown authors. They are particularly interested in the short short story — of about 3,000 words — because they consider that form a challenge to good craftsmanship.

The Magazine of Fun (Chicago) especially needs three-part humorous serials of about 2,500 words. The publishers are anxious to secure different installments for "See America Thirst" (begun in the November number) from different writers in different sections of the country. The installments must follow the idea set forth in the November issue and must be entirely original. Twenty-five dollars will be paid for every

series, of not less than 1,000 words, that is accepted.

The Christian Herald (New York) is looking for a good clean American serial, of about 40,000 words, for early publication. The periodical needs at all times good short stories, not exceeding 4,500 words, and articles on economic, humanitarian, sociological, political, and religious problems, of from 2,000 to 3,000 words.

Pantomime (New York) wants anything unusual relating to moving pictures — especially intimate matter about stars or near-stars.

The People's Popular Monthly (Des Moines, Iowa) reaches the small town readers in the sixteen Middle West states, and especially needs a good serial, to begin in the March or April number of the magazine. The serial should be characterized by entertainment value, rather than the study or analysis of character, should have distinct suspense, and be of interest to the masculine as well as to the feminine element of readers. It must not exceed 75,000 words, and 50,000 words is the desired length. The publishers are willing to pay a very good price for this serial, provided they find what they want.

The Sportsmen's Review (Cincinnati) would like some good timely articles on fishing and hunting.

Young's Magazine (New York) wants short stories, of about 4,000 words, and novelettes, of from 25,000 to 35,000 words. Stories for Young's Magazine should be somewhat more staid than stories intended for Breezy Stories, issued by the same publishers, and should show more craftsmanship and quality.

The Continent (Chicago) uses a limited amount of fiction, ranging from 1,800 to 2,500 words, suited to a religious family paper, with an occasional illustrated travel article, or a biographical sketch of some one rendering a unique service to humanity and, rarely, a short story for children. The periodical prints no poetry.

Columbia (New York), the new magazine published by the Knights of Columbus, has no special manuscript needs at present, but is always willing to consider something unusually good.

The Business Philosopher (Memphis, Tenn.) is not in the market at present for paid articles, as most of the matter in the magazine is contributed by members of the editorial staff or the regular staff of contributors.

The editor of Everyday Life, a publication for country homes (337 West Madison street, Chicago), says that many young writers seem to be under the impression that their manuscripts are not carefully read by editors, and that editors want material only from writers already known. That is not the case in the office of Everyday Life, where names count for nothing and every short story submitted is judged on its merits. Lack of space is the only barrier that keeps out many good stories submitted to the magazine, and the editor finds some of his best material in the maiden efforts of young writers. In fact, he has found many of these stories so good that the magazine is "stocked up" for the next three months. The only stipulation that Everyday Life makes is that manuscripts shall not exceed 2,500 words and that they shall be typewritten.

Pearson's Magazine (New York) is using more fiction now and is in the market for stories, strange in character, but not improbable, containing from 2,000 to 3,000 words. The magazine can also use a few good poems. At present payment is made only in books.

The Survey (New York) will be known as Survey Graphic, beginning with the November number.

The Mexican Review, a monthly magazine published in Washington by George F. Weeks, has been transferred to Colonel S. G. Vagquz, and will be published hereafter at 631 South Spring street, Los Angeles. The magazine is printed in both English and Spanish, and has a circulation of about 20,000 copies monthly. Colonel Vagquz and his staff will handle all

the news and the business end of the magazine, and Mr. Weeks will continue to supply the editorials.

Complaint is made that the editor of the San Francisco News Letter has failed to reply to three letters asking for acceptance or return of a travel article sent to him last January, although postage was enclosed with each.

The Famous Clothiers (Chicago) wish THE WRITER to state that they are no longer in need of manuscripts, their wants having been fully supplied.

At the regular statutory meeting of the members of the Navy League of the United States, it was decided, for financial reasons, to discontinue furnishing Sea Power to members. The withdrawal of the Navy League support necessitates the suspension of the magazine, and the number for July was the final issue.

The Children's Magazine (Salem, Mass.) has suspended publication.

The Junior, the Seattle Post-Intelligencer's juvenile supplement, and its Northwest Farm Section have been discontinued.

Motion Picture Life has temporarily suspended publication.

Hodder & Stoughton Limited, 263 Adelaide street, West, Toronto, Ontario, Canada, announce an all-Canadian prize competition. For the best novel they offer a prize of $2,500, and for the best story for Canadian boys or girls a prize of $500. Competitors must be either of Canadian birth or have resided in the Dominion of Canada since January 1, 1920, intending to make a permanent residence in Canada. The novel should preferably be of life in Canada, but the author is left entirely free in the choice of time, place, and theme. Novels should contain between 75,000 and 90,000 words, while the stories for boys and girls must not exceed 60,000 words. Translations and adaptations are barred, and the manuscripts must be the original work of the competitors or of the collaborators. All manuscripts must be typewritten, on one side of the paper, and must bear on the title page the name and address of the author. The words "Novel Competition" or "Juvenile Competition" should be written in the upper right-hand corner of the title page and on the outside wrapper. No author may submit more than two books in each of these competitions, and the winners must cede all rights of every kind to Hodder & Stoughton. Manuscripts must be accompanied by a form letter which will be furnished upon application, and return postage must be sent. The competition will close June 1, 1922, and the decisions will be announced in Maclean's Magazine and in the Canadian Bookman.

Life (New York) offers prizes of $500, $300, and $200 for the best title to the picture on the cover of the issue for October 27. By "best" is understood that title which most cleverly describes the situation shown in the picture. The contest will close at noon December 5, and titles should be addressed to Life's Picture Title Contest, 598 Madison avenue, New York.

The United Neighborhood Houses of New York offer three prizes of $100 each for the best one-act play, the best community pageant, and the best spring festival. No restrictions are placed on the scenes or the subject matter, but those having an elevating, constructive idea will be given the preference. The contest will close March 1, and manuscripts should be sent by registered mail to the Arts and Festivals Committee of the United Neighborhood Houses, 70 Fifth avenue, New York.

Charles G. Blanden ("Laura Blackburn") offers through the Bookfellows prizes of $25, $15, and $10 for the best three lyrics of not less than eight nor more than twenty-four lines, submitted by Bookfellows before January 1. Not more than one poem may be submitted by a member, and the author's name and address should be submitted separately. Manuscripts should be sent to Flora Warren Seymour, 4917 Blackstone avenue, Chicago.

The Forest Theatre Association, Carmel, California, offers a prize of one hundred dollars for an original play adapted for produc-

tion in the Forest Theatre during the summer season of 1922. No royalties are offered, and the competition will close February 1. Return postage should be sent, and manuscripts should be addressed to Mrs. V. M. Porter, Secretary, Forest Theatre Association, Carmel, California.

The Forest Theatre is quite literally what its name suggests — an outdoor theatre in the forest — roofless, with a stage fifty-six by sixty feet, and a superb natural setting of pine trees under a night sky. A poetic drama, with woodland setting, would be particularly appropriate, although the Theatre can manage a simple architectural setting.

In the contest for the prize of $50 offered by Telling Tales for the best lyric poem, just closed, two poems were found to be of equal merit, and the prize has been divided between "To an Old Man," by Amanda B. Hall, and "The Song of the Plow," by Harry Kemp.

The Birmingham Writer's Club has awarded its prize of $150 for the best poem submitted in its semi-centennial poetic contest to Wallace M. Sloan, of Fort Payne, Alabama.

The Poetry prize awards are announced as follows: The Helen Haire Levinson prize of $200, for a poem or group of poems by a citizen of the United States, to Lew Sarett, of Evanston, Illinois, for his poem, "The Box of God," in the April number of Poetry; the prize of $100, offered by an anonymous guarantor, for a poem or group of poems without distinction of nationality, to Ford Madox Hueffer, of London, for his poem, "A House," in the March number of Poetry; and the prize of $100, offered by Mrs. Edgar Speyer, for good work by a young poet, to Hazel Hall, of Portland, Oregon, for her group of poems, "Repetitions," in the May number of Poetry.

Prize offers still open: —

Prizes in Letters offered by the Columbia University School of Journalism: for the best American novel published this year, $1,000; for the best play performed in New York, $1,000; for the best book of the year on United States history, $1,000; for the best volume of verse by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prizes amounting to $1,000 offered by Brain Power for stories showing the turning point that leads to success, competition closing March 1. Particulars in October WRITER.

Prizes amounting to $7,500 offered by the Knights of Columbus in an American history contest. Particulars in October WRITER.

Ten prizes of $100 each offered by the True Story Magazine for the best true stories submitted during 1921. Particulars in July WRITER.

Prize of $500 for the best story, and prizes of $100 each for the five next best stories, offered by Success, contest closing December 31. Particulars in July WRITER.

Prize of 100 guineas offered by the Talbot Press, Dublin, for the best Irish novel submitted by June 1, 1922. Particulars in July WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920, WRITER.

Prize of $1,000 offered by the American Chamber of Commerce in Paris, for the best essay on "Toleration in Economics, Religion, and Politics." Contest to close March 1, 1922. Particulars in July WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Esther Yarnell prize of $100 offered by the Lyric West for the best poem, or group of poems, published in the magazine before January 1. Particulars in October WRITER.

Prize of $50 for the best article on hunting and trapping offered by Alfred E. Ross, contest closing March 1. Particulars in October WRITER.

Delineator prize of $500 for the best article written by a senior of any American woman's college or coeducational institution, on "How I Worked My Way Through College," competition closing February 15. Particulars in October WRITER.

Prize of $1,000 for a symphony, and a prize of $500 for a piece of chamber music, offered by the Pad-

erewski Fund for American Composers, contest extended to close December 31. Particulars in June WRITER.

Berkshire Music Colony prize of $1,000 to the composer of the best string quartette, contest closing April 15, 1922. Particulars in July WRITER.

Prize of $50 offered by the Depauw University School of Music for the best composition for organ submitted by January 1. Particulars in July WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival Association for an orchestral composition, contest closing January 1, 1922. Particulars in September WRITER.

Prizes of $15, $10, and $5 for the best letters on "How I Earned My Musical Education," offered by the Etude. Particulars in September WRITER.

Three sets of prizes — five of $40, five of $20, and five of $10 — offered by Contemporary Verse for the best work in the magazine during 1921. Particulars in September WRITER.

Prize of $500 offered by the World M. P. Corporation for a second verse for the song, "Empty Arms," contest closing December 31. Particulars in July WRITER.

Prize of $200 in gold for the best pageant based upon the history of osteopathy, offered by the School of Osteopathy, Kirksville, Mo., contest extended to end June 1, 1922. Particulars in July WRITER.

Prizes aggregating $300 offered by the American Humane Association, Albany, for the best essays dealing with the trapping evil, contest extended to end December 31. Particulars in June WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

PERSONAL GOSSIP ABOUT AUTHORS.

Bryant.— William Cullen Bryant brought to his work as editor of the New York Evening Post a scholarship rare in American journalism, although the profession had already enlisted the historian Hildreth, the Shaksperean scholar Richard Grant White, and the critic George Ripley.

Bryant, with his international reputation, was able to begin an editorial with an allusion to the episode of Nisus and Euryalus in Virgil, to Scott's novels, to English history, or to the legal lore he had mastered at the bar. He was thoroughly conversant with the English poets and dramatists. His travels had acquainted him with all parts of Europe and America. His insistence upon purity of diction was such that one associate held that in all his writings for the Post, fewer blemishes could be found than in the first ten numbers of the Spectator.

One evidence of his love of precision in writing was his famous index expurgatorius. This was less extensive than it was sometimes represented, comprehending but eighty-six words or phrases; and, as Bryant told Eggleston, it was for the guidance only of immature staff writers. It included inflated terms like casket for coffin, banquet for dinner, cortége for procession, and inaugurate for begin; misemployed words like mutual for common, realized for obtained, balance for remainder; and, along with some words now used without hesitation, others still avoided:

artiste	to graduate	loafer
authoress	to donate	roughs
darkey	pants	taboo
to decease	located	tapis

Burgess.— Thornton Burgess went to work when he was twenty years old as office boy for a publishing man in Springfield, Mass., and stayed with the company for fifteen years, rising to the position of sub-editor. Then he received notice that the sale of the magazine he was working on made his services no longer necessary. He was thirty-seven years old, married and had saved nothing. He faced the proposition of setting out anew. "I was down, but not out," he says; and the main consolation was that he did n't owe anybody.

The bedtime stories started about this time. They were n't intended for publication. Thornton Burgess III went on a visit to Chicago, and daddy must write a letter every night to little son so far away. The letters

usually were stories in which the now famous characters appeared. Some time after the visit, Mr. Burgess collected the letters and his first book "Old Mother West Wind" was published. Later a syndicate took over the stories and success was assured.

When Mr. Burgess had filled the first year's contract, he was sure he could never write another story. He knew he was written out ; but he kept on and he has now written more than 3,000 stories and is still going strong.

Carlyle.—"Give us, oh, give us a man who sings at his work," wrote Thomas Carlyle, not noted as an employer. As a critic has pointed out : —

"This same Mr. Carlyle said to his meek little wife, while he was writing one of his famous essays : 'Jane, you are breathing ! I can't write while you are breathing!'"

Child.— Richard Washburn Child, the new ambassador to Italy, told an inquiring friend once how he wrote his stories. His friend asked : "How do you do it? Do you have inspiration in the night, and get up and jot down ideas in the dark? Do you keep a pad by your bedside? Do you carry a notebook, like Nathaniel Hawthorne? How do you do it, anyway?" Child replied : "I do it like this : I go into a room. I sit down at a desk. In front of me I put a pile of perfectly good, blank, clean paper. Then I say to myself : 'Write, damn you, write!' And I stay there till I've written something. That's the secret."

Child told his friend also that his first successful short story was rejected twelve times before it was accepted. He gave this advice to writers : —

"Write twelve stories which you believe are good. Make out a list of twelve magazines. Send each story to each magazine in turn, until it is accepted or has been rejected by all twelve. That gives you 144 chances. If you don't land once in 144 times there's only this to do : Write some more stories ; or make out a new list of magazines. That is, unless you want to quit."

Doyle.— Sir Conan Doyle says the real reason for his use of the name "Sherlock Holmes" was that he wanted to get away from Dickens's custom of calling every detective "Sharpe" or a similar name.

"'Holmes' was homely," he says, "and as for 'Sherlock' — well, years ago I made thirty runs against a bowler by the name of Sherlock, and I always had a kindly feeling for that name."

Hankins.—Really, when a fellow has been a soldier in three outfits, a sailor, an orange grower, a tombstone peddler, a shoe salesman, a cowpuncher, a gold-mine watchman, a postmaster, a homesteader, an iceman, an art student, a failure at college, a hot-dog vendor, a book agent — *and* a writer, it may truly be said he has had a variegated career. And I have been a tramp. The lure of the long road was irresistible.

That was years ago, when I was only twenty-one. South and North and East and West I wandered, cinder-stung, poorly clad, ofttimes hungry, but always enthralled by the strange mysticism of trampdom.

I began writing nearly eleven years ago, and now I have just turned forty. Even up to the age of thirty I had lived a pretty big life, and had the urge to tell about it. My first attempt brought a courteous letter of criticism from Charles Agnew MacLean, editor of Popular Magazine. I think that if Mr. MacLean had not written me that letter I never should have been encouraged to keep on. But Mr. MacLean *did* write — and here I am.

After selling two or three short stories and a serial I decided that I was a writer. By this time I knew enough to understand that it is not a rosy path to fame and fortune, and that I ought to work at something else for a living while serving my apprenticeship as an author, and write at night ; but I found myself so constituted that I could not write at night, nor any other time but early in the morning. No one would employ me and allow me to have my mornings to myself. So what was I to do? I simply had to write!

And I wrote. I said : "I am a writer; and must and can make a living at it, and I will." So like a chump I borrowed $200, got married, and left on my honeymoon for San Francisco. With $90 in my pocket, a wife to sup-

port, and a month's rent paid on a two-room apartment, I went to work.

Well, in the eleven years that followed I have done nothing but write for a living, and I am still living. And, besides, I now can write in the evening, or at midnight, or during dinner, with a fork in one hand and my pencil in the other. I wish I had known that eleven years ago! — Brentano's Book Chat.

Urner.— Mabel Herbert Urner (Mrs. Lathrop Colgate Harper) has written more than 750 "Helen and Warren" stories — 750 married life stories about the same two characters, each with a separate and distinct plot, an achievement that would seem almost impossible. "She has taken up the everyday life of an average American couple," says Rosalie Armistead Higgins, in the Editor and Publisher, "and while investing the narrative with all the intimacy of an actual recital of facts, she preserves the charm of romanticism."

"I am a plodder," Mrs. Harper says, "and I work with my secretary every day from nine until five without interruption. Each story is re-written from six to eight times — a laborious eliminating and condensing process. Before the final copy is made every word is challenged; every sentence is reduced to its most economical and effective phrasing. I write full and then cut, put in the detail, then take it out; and curiously much of the atmosphere of what is taken out remains. To keep the dialogue crisp and natural my stenographer reads each speech again and again. I use no encumbering 'he said' or 'she exclaimed.' When necessary to designate the speaker always a more pictorial or suggestive word can be used, as 'he ridiculed,' 'she evaded,' 'grumbled Helen,' 'rebelled Warren.' This makes for economy by eliminating the usual qualifying adverb. It is only with infinite pains, infinite care as to detail, and persistent, untiring effort that these tabloid stories are written."

CURRENT LITERARY TOPICS.

Wanted, Tingling Short Stories.—"The rara avis in the realm of letters," says the Double Dealer, "is beyond doubt the short story. Despite the double fact that every fresh-water college in America offers a 'short-story course' to the student aspirant and that the great commercial weeklies and monthlies literally get down on their knees and beg for them, tendering bribes almost tempting enough to lure a corporation lawyer away from his portfolios, the good short story remains unwritten.

"One popular weekly, we are told, pays a minimum of five cents the word for a short story. In a case where the writer has attained a vogue, the compensation is at ten cents the word, and sometimes more. When we consider that the modern story varies in length from thirty-five hundred to twelve thousand words this 'compensation' is not entirely to be despised. Poor Poe, now living, would reap a nice harvest with his average tale of ten thousand little etymons. Ten or twenty dollars per was the best he received.

"And yet, and yet —

"During the last six months of arduous (?) labor, the editors of this 'jaunty little journal,' have received an average of no less than two short stories per diem. Notwithstanding our newness and isolation they pour in upon us from all parts of terra America -- Seattle, Bangor, Cheyenne, Mattawan, Biloxi, Pensacola, Kansas City, Baton Rouge, Cincinnati, Bogalusa, Chicago and Manhattan — for the most part neatly typed, forty-five hundred to six thousand-word contes pathétiques submitted by John and Mary (better Lionel and Ethélyn) This and That, 'at usual rates, serial rights only.'" Out of this thesauric mine of material, upwards of three hundred 'valiant verbosities,' what have we found? One rather dreary oriental affair by a well known writer who 'gets his price,' so he informs us, but as a concession to our enterprise proffers his ware to *us* at the ridiculously low rate of five hundred American eagles; one idealistic bit of fantasy by a young woman who has done some nice work, but in this instance must have been suffering from a slight attack of cerebralitis; and one little forty-five-hundred-word first attempt (a good one at that) which we printed in our last issue.

"Please, gentle contributors, leave off for a fortnight your making of pretty lyrics, facile

feuilletons, satirical essays, pungent paragraphs and sophisticated abstractions in the 'modern' manner. Surprise us the next time, if you will, with a good, tingling yarn."

A Colyumist's Removal to a New Office.—To-day the office manager, the man who wears a doubtful smile and is kind to colyumists, came to my room and did look long looks at me. I said why are you looking those looks in my direction? He said, "We are going to make you move moves to a new office." I did speak prayer words in a quick way. Two janitors with understanding hearts came in and made divides of my rolltop. They said in a nice way, "What shall we do with all these papers?" I did have queer feels. We did put all the papers in Gilbert Keith Chesterton, my dear packing case. Sad feels was upon me, when I saw that all the unanswered letters and all the poems from those nice clients were mixed up together. They are most sweet clients, and their ways are ways of gentleness. I did take Victor Smith Remington Underwood, my friendly typewriter, under one arm, and Frank Adams Don Marquis, the big scrapbook, under another, and Amy Lowell, my ash tray, under another, and balanced Jessie Rittenhouse, my letter file, on my head, and Ezra Pound, my waste paper basket, on one shoulder, and did go goes to my new office. This office has an interest look. I did put dear Gilbert Keith Chesterton on the floor and did screwtineyes the papers he was full of. George Washington Jones and Thomas Jefferson Smith, those nice janitors, did set up Horace Greeley, my most dear old desk, in the new room. I said, that is fine, but now the desk is in there, where is there any space for me? It is a most cosey little room when there is nobody in it. The office manager, who has an interest in life, said, "Here is a nice radiator, and when the steam is turned off you can sit on that." I did look long looks at that radiator. He made gentle hissing sounds in a hot way. I named him Gehenna. After I did pray quite a long time I started to work works and clean up my things. And now I do have most of my necessaries, including William Cullen Bryant, that most dear pipe, in the room. I did sit down by Gehenna, that most active radiator, but soon I was quite fried on one side and did rise again in a sprightly way. Abraham Lincoln Robinson, that superintendent who has an understanding heart, did come comes swiftly. He says the steam will be turned off next April. Here in the elevator shaft I now print.—Christopher Morley, in New York Evening Post.

The Large Sale of Popular Fiction.—Figures showing the sale of popular works of fiction were given by Herbert F. Jenkins of the publishing firm of Little, Brown, & Co., in an address at the annual convention of the American Library Association. Years ago "Richard Carvill" made a record of 659,000 copies sold. Now Harold Bell Wright and Gene Stratton Porter are the twin stars of the popular fiction firmament, the former with a total sale of 7,250,000 up to the first of the year, and the latter with a record of 8,132,432 up to June. The late Eleanor H. Porter's Pollyanna books, with a combined sale of 753,000, established the Pollyanna school of fiction. Zane Grey was king of best sellers of 1920, with his million copies annually. O. Henry did not live to witness the popularity of his volumes of stories—now past the 4,500,000 mark. The increasing vogue of Joseph G. Lincoln's Cape Cod stories has resulted in a demand for approximately 2,500,000 copies. The American sales alone of E. Phillips Oppenheim exceed 2,000,000 copies; while Mary Roberts Rinehart is in the 300,000-a-year class.

Authors and Their Earnings.—Chatterton perished miserably in his garret; Milton sold "Paradise Lost" for twenty-five dollars; Goldsmith was reduced to wheedling small loans; but Pope was an example of one who knew how to make poetry pay, and lived affluently from his literary earnings in his Twickenham villa.

It remained, however, for the nineteenth and twentieth centuries to bring authorship to fruition as a money-winning profession. Figures best tell the story and its contrasts. For example, Dickens, who spent lavishly in his lifetime, left an estate amounting to nearly half a million dollars. Had there been in existence an international copyright, the great American popularity of Dickens would have

doubled his earnings. As it was, his pen earned a steady ten thousand pounds a year from the time "The Pickwick Papers" and Sam Weller launched Dickens on the wave of fame.

Dickens's prosperity had a tendency to irritate his contemporary, Thackeray, but, toward the end of his life Thackeray, too, began to enjoy large rewards. For every one of the short "Roundabout Papers" which he contributed to the Cornhill he was paid one hundred pounds (about $500). But the novel that many hold to be far and away his best, "Henry Esmond," he sold outright for the sum of one thousand pounds ($5,000). Even that inadequate return for a masterpiece was satisfactory to him. Compared with his meager pen earnings the year before from "Vanity Fair," it seemed a rich reward.

The great French contemporaries of Dickens and Thackeray enjoyed varying degrees of financial prosperity. The prodigal Dumas, though often without a single gold-piece in his pocket, made, in the day of his popularity, between sixty and eighty thousand dollars a year. Balzac was a consistent money winner with his pen, though his earnings were usually mortgaged long in advance through his fondness for embarking in visionary ventures. But Eugene Sue was the glaring example of conspicuous financial success. He was paid twenty thousand dollars for the right to print his "Mysteries of Paris" in daily installments. A fabulous price for the day, but so popular did the tale prove that copies of the newspaper were not sold, but rented out at ten sous for half an hour. Practically the same terms were received by Sue for "The Wandering Jew." On the other hand, a book destined long to outlive all Sue's novels, Murger's famous "Bohemia," was sold outright for twenty dollars.

Hard was the plight of most of the early Americans who depended upon their pens for a living, Washington Irving being the conspicuous exception. For "The Gold Bug" Poe received $100, but that was the prize-winning story in a competition. Many of Poe's most fantastic tales were sold for five dollars apiece. So, considering his vast production in a brief lifetime, it is plain that it was inadequate payment rather than lack of industry that was responsible for his habitual destitution.

To turn to the moderns, either of today or of recent yesterdays. Prodigious money-makers of the eighteen-eighties were the novels of Archibald Clavering Gunter. His first novel, "Mr. Barnes of New York," was rejected as hopelessly unfit by nearly every publishing house in America before the author brought it out at his own expense and disposed of two million copies. Another great "seller" of the eighties was "Ben Hur." There was, in Indianapolis, an apartment house popularly known as the "Ben Hur flats" for the reason that Gen. Lew Wallace had erected it with part of the profits derived from the famous book.

About twenty-five years ago everyone was talking of "Trilby." The fame of the book was largely American made, just as it was an American who persuaded George du Maurier to forsake for awhile his Punch pencil, and try his pen. Du Maurier's first novel, "Peter Ibbetson," was financially only moderately successful. Then he wrote "Trilby," and was astonished and delighted when a New York publishing house offered him $10,000 for the American rights. Later the publishers generously cancelled the original agreement, substituting a royalty basis that vastly augmented the author's earnings from the book. Fifty thousand dollars was the price paid for the American rights of Du Maurier's last novel, "The Martian."

Stevenson was poorly paid till near the end of his life. In his last two years he had to do "the labor of an elephant," as he expressed it, to support his establishment at Vailima, Samoa. The real return from his books came after his death, posthumous royalties amounting to approximately $25,000 a year for a long period. Once Kipling tried vainly to sell some of his best Indian tales for fifty dollars apiece. Now he can command $5,000 for the American rights of a short story. When his rate reached a shilling a word a man sent him a shilling postal order with a request for a sample return. Kipling complied with the word "Thanks." For the first Sherlock Holmes story, "A Study in Scarlet," Conan Doyle was paid $125, or at the rate of about a quarter of a cent a word. For a later series

involving the famous detective, serial rights alone brought the author two dollars a word.

Eighteen hundred words apiece was the price paid Booth Tarkington for magazine rights to "Penrod" stories that average perhaps two thousand words. Yet "Penrod" is not Mr. Tarkington's biggest money winner. "Monsieur Beaucaire" was a tale only eleven thousand words in length. Probably the author himself has not been able to keep count of the earnings from it as serial, book, play, and opera libretto.

Measured by the number of words, the most profitable bit of writing of all time seems to have been James Whitcomb Riley's "An Old Sweetheart of Mine," which, brought out again and again in new dress, had earned a sum conservatively estimated at $500 a word and continues today to be a staple in the literary market. — The Mentor.

BOOK REVIEWS.

HANDBOOK FOR NEWSPAPER WORKERS. By Grant Milnor Hyde. 224 pp. Cloth. New York: D. Appleton & Company. 1921.

This "Handbook for Newspaper Workers," by the author of "Newspaper Reporting and Correspondence" and "Newspaper Editing," is a desk book prepared for office use, and treats of grammatical difficulties, punctuation, faulty English, words and trite phrases to be avoided and words and phrases commonly misused (alphabetical lists filling twenty pages), journalistic structure, typographical style, accuracy, clean copy, copyreading and proofreading, headlines, type, the handling of pictures and cuts, libel, and other matters of newspaper office practice. An index makes the information of the book easily accessible.

HISTORY OF THE NEW YORK TIMES — 1851-1921. By Elmer Davis, of the New York Times editorial staff. Illustrated. 434 pp. Cloth. New York: The New York Times. 1921.

The New York Times is generally regarded as the leading American newspaper today. For a quarter of a century it has been under the management of Adolph S. Ochs, who has made it what it is, taking control of the paper when it was in the hands of a receiver and making it one of the most prosperous and influential newspapers in the United States. This story of the Times since its foundation seventy years ago and particularly since it came into the hands of Mr. Ochs is one of thrilling interest, and an especially valuable contribution to the philosophy as well as to the history of journalism. The Introduction by Mr. Ochs is a modest statement of the purposes which he has achieved since he took charge of the paper, which was then running at a loss of $1,000 a day, and with the investment of only $200,000 new capital has made it produce a gross annual income of $15,000,000 a year. He has reason to take pride in saying: "The gross income for the period of twenty-five years has been, in round figures, $100,000,000, every dollar of which, less an average of $125,000 a year withdrawn from the business and distributed as dividends, has been expended in making the Times what it is today. Not one dollar of the $100,000,000 was a gift or a gratuity, but every cent a legitimate newspaper income. . . . So far as the management of the Times is concerned, we can say without fear of any contradiction that never a line appeared in its columns to pay a real or an imaginary debt or to gain expected favors." Best of all, the improvement of the Times from the reader's point of view has kept pace steadily with the material progress of the paper. What this means is set forth in an entertaining way in the chapter, "Conservatism, Independence, Democracy," discussing the editorial policies of the Times, and in the chapter on "Modern News-gathering."

RULES FOR COMPOSITORS AND READERS AT THE OXFORD UNIVERSITY PRESS. By Horace Hart, M.A. Twenty-sixth edition. 120 pp. Paper. New York: Oxford University Press. 1921.

A valuable reference book for writers is this little manual of rules for the guidance of the compositors and proofreaders of the Oxford University Press, which, originally published in 1893, has now reached its twenty-sixth revised and enlarged edition. Innumerable practical questions of typographical style are answered in its pages, and there are valuable chapters on style in printing works in French, Italian, and German.

HAITI. Its Dawn of Progress after Years of Night in a Revolution. By J. Dryden Kuser. 108 pp. Cloth. Boston: Richard G. Badger. 1921.

The story of Haiti and of conditions and customs there is told from a traveler's point of view by Mr. Kuser in this book, which is illustrated with a score of half-tone pictures. In the chapter, "Every Man's Land," the author gives the history of the country, with the interesting story of Toussaint l'Ouverture, whose death deprived him of the chance of becoming the founder of the Haitian republic, an honor which went to Dessalines, one of Toussaint's generals, who, Mr. Kuser says, is known everywhere today as the founder of Haitian independence, and is far more revered than Toussaint as the great national hero. Another interesting chapter is devoted to Voodooism, and the book is full of information about present-day life in Haiti. Anybody who wants to know, or especially to write, about Haiti should read this book. As for the withdrawal of the United States from

Haiti, Mr. Kuser says that such a course would be a menace to the world and a sad neglect of duty.

TRAINING FOR LIBRARIANSHIP. By J. H. Friedel, M.A. Illustrated. 224 pp. Cloth. Philadelphia: J. B. Lippincott Company. 1921.

The fact that with the rapid extension of libraries within the United States there is a shortage of trained librarians to fill positions paying from $1,500 to $3,000 a year makes this book one of special interest to those who are thinking of library work as a career. It is the only book available describing different kinds of libraries — public, proprietary and subscription, school, special, agricultural, business, financial, law, medical and institutional, technical, theological, and state, legislative reference and municipal reference libraries — from the point of view of the prospective librarian, giving facts useful to those who contemplate entering this profession. The author explains what one must do to begin, how to go about it, and what one may expect as a result of his labors.

ALL ABOUT HAWAII. By Daniel Logan. Illustrated. 56 pp., octavo. Boards. Boston: Chapple Publishing Company. 1921.

Mr. Logan's authoritative book about Hawaii is written with knowledge gained by a residence of thirty-six years in Honolulu, where his journalistic experience rounded out forty-six years of writing for the press and fifty-three years as a member of the printing craft. The book answers the questions most commonly asked about Hawaii by visitors on the ground and persons abroad, giving a compact summary of the attractions, industries, commerce, institutions, and people of the islands. It is illustrated with fine half-tone pictures, which make it an album of Hawaiian scenes. It is the best book available about Hawaii.

JOAN AND PETER. By H. G. Wells. 594 pp. Cloth. New York. The Macmillan Company. 1921.

"Joan and Peter," one of the author's most successful novels, is now issued by the original publishers in a new popular edition sold for a dollar — a most attractive price nowadays for a complete novel, well printed on good paper and attractively bound in cloth

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

CONFESSIONS OF A MUSIC CRITIC. W. J. Henderson. Scribner's for November.

WOOD-BLOCK PRINTING TO-DAY. Illustrated. Frank Weitenkamp. Scribner's for November.

THE MENACE TO JOURNALISM. Roscoe C. E. Brown. North American Review for November.

AMERICAN SPEECH AND ENGLISH LANGUAGE. Archibald Marshall. North American Review for November.

A NEAPOLITAN SONNETEER (Salvatore di Giacomo). Ruth Shepard Phelps. North American Review for November.

MAURICE DOUNAY AND HIS PASSING SHOW. Virginia Taylor McCormick. North American Review for November.

THE SOUL OF SWINBURNE. Augustus Ralli. North American Review for November.

JOHNSON AND WORDSWORTH IN THE HIGHLANDS. E. S. Roscoe. North American Review for November.

THE LITERARY SPOTLIGHT. I — Louis Untermeyer. With portrait. Bookman for October.

GEORGE ADE. With portrait. Thomas L. Masson. Bookman for October.

IRISH POETRY. Padraic Colum. Bookman for October.

THE SINS OF BOOK REVIEWERS. Henry Seidel Canby. Bookman for October.

EDGAR SALTUS: A POSTSCRIPT. Carl Van Vechten. Double Dealer for October.

"SERIOUS" USES OF THE AMERICAN LANGUAGE. John Van Alstyne Weaver. Double Dealer for October.

ARTHUR SYMONS AND THE PURITANS. Howard Mumford Jones. Double Dealer for October.

PUTTING A CRIMP IN WRITER'S CRAMP. Betty Knight. Physical Culture for October.

FRIEDRICH ROSEN. Current Opinion for October.

WHY GENUINE POEMS RARELY MAKE GOOD SONGS. W. J. Turner. Reprinted from the New Statesman in Current Opinion for October.

THE MYSTERY OF HERMAN MELVILLE. With portrait. Current Opinion for October.

EMILIA PARDO BAZÁN. Manuel Gálvez. Inter-America for October.

HOW TO WRITE A PLAY. (Interview with Avery Hopwood.) John Van Doren. Theatre Magazine for October.

THE SCENE IS LAID. Brander Matthews. Theatre Magazine for October.

JOHN GOULD FLETCHER. With portrait. Mrs. K. G. Tallqvist. Arkansas Writer for September-October.

THE ART OF THE THEATRE. Delmar J. Edmondson. Drama for August-September.

THE PHILOSOPHIC BASIS OF THE GERMAN DRAMA. Huntley Carter. Drama for August-September.

CLINTON T. BRAINARD. President of Harper & Brothers. With portraits. Bookseller and Stationer for October 1.

THE PROGRESS OF POETRY. Thomas Walsh. Nation for September 14 and 21.

THE PANTOMIME AND THE PICTURE. Alfred B. Kuttner. Nation for October 5.

THE INDEPENDENT MERGES. Nation for October 5.

CONTEMPORARY AMERICAN NOVELISTS. X. — The Revolt from the Village: 1920. Carl Van Doren. Nation for October 12.

HENRY W. LONGFELLOW. W. L. Courtney. Reprinted from the London Telegraph in the Literary Digest for October 21.

NEWS AND NOTES.

The French Academy has awarded the Grand Prix de Littérature of 10,000 francs, "destined to recompense a poet or a prose writer for a single work or for several works of lofty inspiration and of remarkable form," to Comtesse Mathieu de Noailles for "the sum of her poetical work," and the Prix de Roman of 5,000 francs, "destined to recompense a young prose writer for a work of imagination or lofty inspiration," to Pierre Villetrad de Prunières for his novel, "Monsieur Bille dans la Tourmente."

Alfred A. Knopf has published a new and finally revised edition of "The American Language," by H. L. Mencken.

"Forty Odd Years in the Literary Shop," by James L. Ford (E. P. Dutton & Co.), is a volume of memoirs, the result of Mr. Ford's connection with the journalistic and literary world of New York.

"My Maiden Effort," being the personal confessions of 125 well known American authors, with an introduction by Gelett Burgess, is published by Doubleday, Page, & Co., for the benefit of the Authors' League fund for needy authors.

Among the books about Dante, brought forth by his recent anniversary, are "Dante: the Poet," by Cesare Foligno (Oxford University Press); "The Cryptography of Dante," by Walter Arensberg (A. A. Knopf); "Stories from Dante," by Susan Cunningham (F. A. Stokes & Co.); "Dante: Poet and Apostle," by Ernest H. Wilkins (University of Chicago Press); "The Portraits of Dante," by Frank Jewett Mathew, Jr. (Princeton University Press); and "Dante," edited by the National Dante Committee (New York: J. P. Kennedy & Sons).

A "Life of Louise Imogen Guiney," by Alice Brown, is published by the Macmillan Company.

"Victor Hugo," by Marie Duclaux (Henry Holt & Co.), is a new volume in the Makers of History Series, giving an account of the author's life and a study of his work.

"The Seer of Slabsides," by Dallas Lore Sharp (Houghton Mifflin Company), is a reissue of a brief study of John Burroughs as author, naturalist, and philosopher.

"Reviews and Critical Papers," by Lionel Johnson, edited, with an introduction, by Robert Shafer (E. P. Dutton & Co.), includes discussions of "The Light that Failed," "The Wrecker," "Marcella," William Morris's "News from Nowhere," John Davidson's "Ballads and Songs," and Meredith's "One of Our Conquerors."

"John Ruskin, Preacher, and Other Essays," by Lewis H. Chrisman (The Abingdon Press), includes essays on Thomas Carlyle, John Greenleaf Whittier, Jonathan Edwards, and "The Biglow Papers."

"The Art Appeal in Display Advertising," by Frank Alvah Parsons, is published by Harper & Bros.

"The Social Philosophy of Carlyle and Ruskin," by Frederick Williams Roe, is published by Harcourt, Brace, & Co.

"Mend Your Speech," "Who? When? Where? What?" and "Punctuation and Capitalization," are three handbooks on the use of English, compiled by Frank H. Vizetelly, and published by the Funk & Wagnalls Company.

"Essays on English," by Brander Matthews (Charles Scribner's Sons), includes "Is the English Language Degenerating?" "What is Pure English?" "The Latest Novelties in Language," "A Confusion of Tongues," and "The Advertiser's Artful Aid."

Anatole France relates the memories of his earliest years, under the title "La Vie en Fleur," in a series of chapters, beginning in the Dial (New York) for October and to be continued.

A memorial library to Joyce Kilmer is to be erected at Campion College, Prairie du Chien, Wisconsin.

H. B. Marriott Watson died in London October 30, aged fifty-seven.

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MAKING FICTION PLAUSIBLE.

Up in the wilds of Canada, among a wilder bunch of girl campers that I was guiding among the lakes of Algonquin Park, was evolved a game that did much to help my subsequent story plotting. Hence I pass it on. "I Don't Believe It," we called the game.

The job that my partner and I had was a sort of glorified guide-tutor combination. For three or four days at a time we would go out in two canoes with three girls from the camp and a councilor, to paddle and portage through the park ; and naturally at evening, when the tents were pitched, the canoes drawn up, and a fire blazing, one of the girls would be sure to demand a story. So the game originated.

Not being a story teller, I adopted the role of maker of puzzles. I was to begin with a fact that all of them knew — something local — and build from the truth to fiction. When the audience thought they detected the seam in the fabric, they were to shout, "I don't believe it!" and if I had been yarning, the story had to be done over again.

At first I rarely progressed far, but in the course of the summer I found that I was getting farther and farther from reality to romance, and began to realize that I was using a Spartan method to teach myself verisimilitude.

Each story, starting with a grain of truth, had to be developed into an interesting narrative that would be accepted by the group about me, and this was splendid training in the art of writing fiction.

Since I came home I have found that the same method of story-plotting is successful, and that if I endeavor constantly to make written fiction plausible to magazine readers I make it acceptable to editors. If, while a writer is composing, he is continually expecting that some one may shout, "I don't believe it!" he will consider more carefully what he is writing, so that if there is a weak spot he will be the first one to detect it. That, of course, means keeping the manuscript in the workshop until the thin places have been reinforced and strengthened by enough background and motivation to prevent detection. Amid the snapping of the spruce boughs in a campfire a kind of hypnotic blanket is often cast over the reasoning minds of the auditors; but there is no mystery, no romance, to blind a reader when the spruce of the woods is put before him in the form of printed paper.

One great fault with many of the manuscripts rejected by editors is their lack of plausibility. Most frequently this is due to examples of improbable coincidence. It might happen, of course, that just as the heroine is in imminent danger, the hero, supposed to be a hundred miles away, should appear to save her, but the strain on the reader's credulity is great, and he is likely to cry mentally : "I don't believe it !" and lay the story down. It is not impossible that the letter picked up by a neglected waif in the street should give him the address of his long-lost father, but it is exceedingly improbable. It is no defence for the author to say, referring to an improbable

incident : "That is based on an event in real life of which I have personal knowledge." If the story is not plausible, the reader, who knows nothing of the incident in real life, will say : "I don't believe it !" just the same.

In the tendency of people to their "I don't believe it" criticism lies a constant challenge to a story writer. Make them believe it! He who can take the utterly unbelievable and make it credible has proved his right to the title of artist. *Willis K. Jones.*

STATE COLLEGE, Penn.

WRITING FOR CONSTRUCTION PUBLICATIONS.

Writers who correspond for construction publications do it for the money there is in it, and it is indeed a certain method of having a bit of ready cash regularly coming in. To some, it may be only drudgery ; to others, it is highly interesting. To say the least, this kind of work is a paying preparation for better things.

In order to get appointed as a correspondent for from one to ten such publications, it is necessary, of course, to get into communication with the editors of the many varied journals of this type now being issued. Where you are located will have considerable weight in causing the editor either to accept or reject your proffer of a regular newsletter. Also, if you happen to be situated so as to have access to a large amount of advanced construction news, you are almost certain to find a market for your information. But if you can send in only a few inches of news a month, it will hardly pay you or the publication to bother with it. On the other hand, it is possible to make up your lack of live local news, if you can see from half a dozen to twenty country weeklies and can clip items from them and rewrite them satisfactorily.

If you are able to see quite a number of newspapers, you can send in what you have rewritten, in brief form, and the editor will use it, if he has not already secured the same information from some other source ; but if, in addition to seeing a large number of newspapers, you are living in a city of from twenty thousand population up, and can personally interview architects and engineers and others, you are indeed fortunate. You ought to be able to earn a comfortable sum each month ; you will find other information that you can sell to various trade journals.

The main thing in writing construction news is accuracy and briefness. The editor who constantly has to edit down your stuff finally gets to the point where he does n't eye your regular letter so favorably. He sees that you are trying to put over a long string of stuff, and he blue-pencils his revenge.

Construction news is divided into three general classes, all of which interlock, more or less. These are : —

1. Building news — Concerning structures, designed mostly by architects, such as schools, churches, and private buildings, for whatever purpose.

2. Engineering news — Concerning projects designed by engineers, such as paving, roads, drainage, sewers, bridges, etc.

3. Bond news — Concerning issues of bonds to pay for proposed improvements of a public nature.

Representatives of construction periodicals get this kind of news mostly by personal calls on architects, engineers, contractors, or city officials. Newspaper reports can be "run down," and it is usually an easy matter to find out to whom a certain contract was awarded.

Thus you can become a construction news reporter on your own hook, so to speak, and you can always find plenty to write about if you are where anything of the kind is happening, and if you go after the right news energetically.

You send in your material, each item on a separate piece of paper, once a week, as a rule,

and your check will come once a month. Sometimes you have to clip your published news and send in your "string" monthly, but quite often the editorial office keeps track of how much you send in. Honest treatment is accorded to honest correspondents. The wait for a check may be long and heartrending, but the check will come, and when a number of checks get to coming regularly each month, it is a very satisfactory experience.

Some construction publications want exclusive news — that no other paper gets — but I do not think the pay as a rule is high enough to justify a correspondent's being connected with but one publication. I think it is perfectly fair for a correspondent to send in his news to many different editors. Of course you would vary your news-letter, according to the style of the various papers.

If you wish, you can also become subscription representative for several publications, and you may occasionally pick up an "ad." Naturally you will get a commission on all business of this kind you turn in.

The publication you correspond for is usually mailed to you free of charge.

There are a large number of construction publications, as well as certain trade journals using construction items concerning the trade to which they are devoted. Some of the journals of this class are as follows: —

The Interlocker, 805 Leader-News Bldg., Cleveland, O. A house organ devoted to tile.

Valve World, 836 S. Michigan avenue, Chicago, Ill. Published by Crane Co.

American City, New York, N. Y. Devoted to city improvements, etc.; however, the editor of this publication once wrote me that he did not pay for material.

Architectural Forum, 142 Berkeley street, Boston 17, Mass. Technical and architectural subjects.

Zinc, Lead, and Oil Journal, Joplin, Mo.

American Banker, New York, N. Y.

Canadian Finance, Winnipeg, Manitoba, Canada.

The Boston Commercial publishes an article once a week on construction, bonds, or allied subjects.

Electrical World, Tenth avenue at Thirty-sixth street, New York, N. Y. Published by McGraw-Hill Co., Inc., which firm also issues a large number of other technical trade papers.

The Financial Post, 143 University avenue, Toronto, Canada. Finance and bonds.

Chase Publishing Co., 731 Lumber Exchange, Chicago, Ill. Publishes the Central Banker, for Chicago; the Western Banker, Omaha; and the Western Financier, Kansas City.

Monetary Times of Canada, Toronto and Winnipeg. Canadian bonds.

Southern Construction News, Little Rock, Ark. Not at present employing new correspondents.

American Builder, Chicago, Ill. The Carpenter-Contractor Trade Journal.

Western Builder, Montgomery Building, Milwaukee, Wis.

Improvement Bulletin, 16 N. Fourth street, Minneapolis, Minn.

Western Contractor, 521 Locust street, Kansas City, Mo.

Builders' Guide, 1530 Chester street, Philadelphia, Penn.

The Bond Buyer, Weekly and Daily, 67 Pearl street, New York, N. Y.

Manufacturers Record, Baltimore, Md. Pays eight dollars a page and seven dollars each for pictures of structures costing more than $250,000 each.

Contracting News, Dallas, Texas. (I have not seen a copy of this paper lately; is it suspended?)

Oklahoma Construction News, Oklahoma City, Okla. The same firm also publishes Kansas Construction News.

The Engineering News-Record, New York, N. Y.

Southern Engineer, Atlanta, Ga.

This is a very incomplete list. There are dozens of others. Have had dealings with several of the above-mentioned, but not all, by any means. Nor would I say that all of these I have mentioned will employ correspondents; but if they will not, there are plenty that will. The field is unlimited and unworked.

Many trade papers and construction weeklies are looking for live correspondents. Don't say you haven't a chance; get to work! *Roscoe S. West.*

LITTLE ROCK, Ark.

THE WRITER.

Published monthly by The Writer Publishing Co., P. O. Box 1905, Boston, 6, Mass.

MARGARET GORDON . . EDITOR.

*** THE WRITER is published the first of every month. It will be sent, postpaid, for $1.50 a year. The price of Canadian and foreign subscriptions is $1.62, including postage.

*** All drafts and money orders should be made payable to the Writer Publishing Co. If local checks are sent, ten cents should be added for collection charges.

*** THE WRITER will be sent only to those who have paid for it in advance. Accounts cannot be opened for subscriptions, and names will not be entered on the list unless the subscription order is accompanied by a remittance.

*** The American News Company, of New York, and the New England News Company, of Boston, and their branches are wholesale agents for THE WRITER. It may be ordered from any newsdealer, or direct from the publishers.

*** The rate for advertising in THE WRITER is two dollars an inch for each insertion, with no discount for either time or space ; remittance required with the order. Advertising is accepted only for two cover pages. For special position, if available, twenty per cent. advance is charged. No advertisement of less than one-half inch will be accepted.

*** Contributions not used will be returned, if a stamped and addressed envelope is enclosed.

*** The publication office of THE WRITER is Room 52-A, 244 Washington street, but all communications should be addressed : —

THE WRITER PUBLISHING CO.,
P. O. Box 1905, Boston, 6, Mass.

VOL. XXXIII. DECEMBER, 1921. No. 12.

Short practical articles on topics connected with literary work are always wanted for THE WRITER. Readers of the magazine are invited to join in making it a medium of mutual help, and to contribute to it any ideas that may occur to them. The pages of THE WRITER are always open for any one who has anything helpful and practical to say. Articles should be closely condensed ; the ideal length is about 1,000 words.

* * *

Careful study of well-written stories — critical examinations to see how and why the wheels go 'round — will help the fiction writer, or perhaps show one ambitious to write fiction whether he has the requisite ability. It is good practice to take a story by a successful writer, and after reading until the story is well started to lay it down and consider how you yourself would finish it. It will be interesting and instructive to see how near your idea of development will come to that of the author of the printed story. If your idea and his coincide, you have reason for congratulating yourself on being a genius ; but in any case careful consideration of the various possibilities will increase your constructive power. It is good practice for the fiction writer, also, to try mentally to characterize the persons he meets in daily life — for instance, those who are riding with him in a street car — considering what distinctive peculiarities each one has that the writer would mention in a characterization in a story. In many cases, no doubt, such attempts will be discouraging, because the faculties of story-construction and characterization are not common to all writers — even very good writers may not have them — but if the faculties are there such practice will develop them, and if they are not there it is well that the writer who has no ability to write fiction should know it.

* * *

The editor of THE WRITER has received a letter in which the writer says : —

> Could you use in your publication a short snapy story of 10,000 words, produced from the pen of a young westerner, who writes the kind of stories that writes it self upon the readers mind?
>
> If you are in the market for such stories, a card from you will bring the Mss for your apprival.

The answer necessarily is "No." Undoubtedly the same answer will be made by every editor to whom the letter is sent and who takes the trouble to answer it — no return postage was enclosed. The writer's spelling and his literary style are not appealing, and some editors will be just skeptical enough to doubt whether he can write "the kind of stories that writes it self upon the readers mind." So much depends upon the manner of treatment in story-writing that it is practically impossible to judge a story from a description, anyway ; and the only information of value which a writer can get from an editor by sending such a letter is the reply if

he should ask simply: "Could you use a story of 10,000 words?" in which case some editors might answer (if a self-addressed stamped envelope were enclosed): "I could, perhaps, if it is good." As for special articles, it may be advisable in some cases to ask an editor whether he could use an article described, but generally it is better to submit the manuscript. A writer, however, should never submit a manuscript to any publication unless he has some knowledge of the nature of the publication, and, in a general way at least, knows what kinds of manuscripts it prints. With "The Writer's Directory of Periodicals" available, it is easy to get information about the manuscript requirements of the periodicals whose editors buy manuscripts.

* * *

Writers should remember that an editor is always prejudiced against a manuscript when he opens it and finds that it is typewritten with no space left between the lines, or on a machine with a worn-out ribbon or with type clogged with lint and dust.

* * *

The Louisville Courier-Journal paragrapher gives these definitions: "A 'prominent author' is the novelist who wrote this year's best-seller. An obscure writer is the novelist who wrote last year's best-seller."

* * *

Frank L. Stanton in the Atlanta Constitution prints this sarcastic dialogue: —

"There must be good money in the literary business."

"What makes you think so?"

"Well, whenever Brown writes a new novel his publisher buys a new automobile."

THE MANUSCRIPT MARKET.

[This information as to the present special needs of various periodicals comes directly from the editors. Particulars as to conditions of prize offers should be sought from those offering the prizes. For full addresses of periodicals mentioned, see "The Writer's Directory of Periodicals."]

The Capital Magazine (1347 L street, N. W., Washington, D. C.), a magazine to rank with such magazines as the Yale Review and the Atlantic Monthly, will be published monthly, beginning January 1, with N. Bryllion Fagan as editor, and John Chase Ferrell as managing editor. The editors are in the market for short stories, poems, essays, general articles, skits, plays, and storiettes — anything that will be of interest to the discriminating and sophisticated reader. Payment will be made on publication, and the work of new writers is heartily invited.

The Christian Endeavor World (Boston) has for several years been making a specialty of brief informational articles, seeking to print in each issue one article under each of nine categories — biography, travel, the Bible, missions, science, literature, history, Christianity, and the United States — each article to be written by a writer thoroughly familiar with the subject. Such articles should not exceed 600 words, and payment is made usually at the rate of half a cent a word. In addition, the Christian Endeavor World is always glad to consider strong and unusual stories, with a good moral tone, of about 3,500 words. The magazine is oversupplied with serials at present.

The Violin World (New York) will be glad to receive articles that will be of interest to violinists.

The new paper for girls in their teens to be published by the Methodist Book Concern, 420 Plum street, Cincinnati, beginning January, 1922, will be called the Portal, and there will also be a new paper for boys of the same age, to be called the Target. For these papers, the publishers are in the market for high-grade stories and articles. All material should have plenty of interest and action, and be of high educational value, without cheap moralizing. Nothing that is coarse or lurid will be used, and no stories of crime or other unpleasant atmosphere, or stories involving the shooting or trapping of animals are wanted. Manuscripts should be addressed to the publications for which they are especially intended. Decisions are made promptly and payment is made on acceptance. In the case of illustrated articles, additional payment is made for the photographs.

Judge (225 Fifth avenue, New York) always likes to consider timely jokes, short hu-

morous verse, and short satirical or humorous stories and sketches.

Vogue (New York) would like some special travel articles, well illustrated.

Dennis, Harvey, & Remington, publishers of Progress and the Fun Book, have removed from Wheeling to 110 East Twenty-third street, New York. The Fun Book has no special needs just now, although the publishers will consider short humor, such as jokes, epigrams, sketches, jingles, etc. No manuscripts are wanted at present for Progress, as the future of this magazine is uncertain.

The Musical Classic (South Bend, Indiana) would like some good instructive articles.

Every Child's Magazine (Omaha) is fully supplied with manuscripts at present.

Fashionable Dress (New York) is no longer in the market for fiction.

Letters addressed to the Futurist, Denver, Colorado, are returned by the postoffice, marked "Refused."

Dew Drops (Elgin, Ill.) wants short stories for children, of from six to nine years of age — stories of from 600 to 900 words. Sample copies of Dew Drops and printed suggestions for writers will be sent on request made to the editor of Dew Drops, mentioning THE WRITER.

The San Francisco News Letter publishes a notice saying that the News Letter does not solicit fiction and will not be responsible for the return of any unsolicited manuscripts.

The publication of Film Stories (New York) was discontinued with the issue for November 10.

The Gold Book (New York) has suspended publication.

Candidates for any of the Pulitzer prizes, to be awarded at the commencement exercises of Columbia University next June, must be nominated in writing on or before February 1, 1922.

The American School Citizenship League announces another world essay contest open to students of all countries. Two sets of prizes, known as the Seabury prizes — $75, $50, and $25, each — are offered for the best essays on the following subjects : (1) The Function of Education in the Promotion of International Understanding (open to students in normal schools and teachers' colleges); (2) The Essential Foundations of a Co-operating World (open to seniors in secondary schools). The contest will close June 1, 1922. Literature and information relating to the contest may be obtained from Mrs. Fannie Fern Andrews, 405 Marlborough street, Boston, 17.

The publisher of Locoma (Farmington, Mich.) is seeking a new name for the magazine which shall be better than the present name — a combination of the first syllables of the words, love, courtship, marriage. The magazine is devoted to a serious discussion of personal subjects, such as love, courtship, marriage, divorce, eugenics, and so on. The new name must be expressive, catchy, just suited to the nature of the magazine. The name decided on will be paid for at the rate of $100 a word — for a name of one word, $100, for a name of two words, $200 — but if the word "Magazine" is included in the title it will not be paid for.

The Nation (20 Vesey street, New York) announces an annual prize of $100 for the best poem submitted by an American poet in a contest to be conducted by the Nation each year between Thanksgiving Day and New Year's Day. No restriction is placed upon the subject or form of poems, and poems arranged in a definite sequence may, if the author so desires, be counted as a single poem, but it will be impossible to consider poems of more than 400 lines. Poems must be in English, and no translations will be accepted. Manuscripts must be typewritten, with the name of the author in full on each page of the manuscript, and no more than three poems from any one author will be considered. Acknowledgment of receipt will be sent, but no manuscripts will be returned. Poems not winning a prize may be purchased at regular rates. Manuscripts should be sent to the office of the Nation not earlier than November 25, nor later than December 31, and should be marked on the envelope, "For the Nation's Poetry

Prize." The winning poem for 1921 will be published in the Mid-winter Literary Supplement of the Nation, to appear February 8, 1922.

Life (New York) is publishing in each issue a page of "Life Lines" — short paragraphs of from one to a dozen lines each on timely topics, the shorter the better, provided each paragraph has a sharp point or makes a good joke. For each paragraph accepted for this page Life will pay five dollars, or for paragraphs accepted for use elsewhere in the paper, two dollars each. In addition, beginning in December, Life will award a prize of $100 to the author of the best Life Line published in the previous three months, the award to be made by the editorial staff of Life. Motto for contributors : "A Laugh in Every Life Line."

The Committee on Conservation and Advance of the Council of Boards of Benevolence of the Methodist Episcopal Church, 740 Rush street, Chicago, offers a "John Wesley, Jr." contest, each competing paper to suggest an idea for a new "John Wesley, Jr." story, dealing entirely with the work of the Board of Foreign Missions ; the Board of Home Missions ; the Board of Temperance, Prohibition, and Public Morals ; the General Deaconess Board, and the Board of Hospitals and Homes ; the Board of Conference Claimants ; the Board of Education ; the Board of Education for Negroes ; the Board of Sunday Schools ; the Board of Epworth League ; or the American Bible Society. The idea adjudged best in each class will receive an award of $100 ; the second best in each class, an award of $50 ; and the next two, an award of $25 each. Every competitor must have read "John Wesley, Jr." in order to compete intelligently. Manuscripts must be signed with an assumed name, the real name and address of the author being written on the blank provided for that purpose and placed in a sealed envelope, bearing the fictitious name on the outside. The winning paper in each class will be turned over to a writer selected by the Department of Education, who will use the idea as the basis of a story which will become one of the study books of next year or later. That book will bear the name of the writer and the name of the person submitting the winning paper as co-authors. No manuscript should contain more than 1,000 words. The contest for the Board of Foreign Missions and for the Board of Education for Negroes will close December 31, and for all other departments March 31. Enrollment cards may be obtained from the Department of Education, Council of the Boards of Benevolence.

The Arts and Festivals Committee of the United Neighborhood Houses, 70 Fifth avenue, New York, announce the prize of a silver cup for the best Peace song, to be sung in unison by groups of settlement children at the Spring festival in New York, given under the auspices of the United Neighborhood Houses, and a prize of a silver cup for the best song lyric on the subject of "Peace." The contest will close February 1. In addition, three prizes of $100 each are offered for the best one-act play, a community pageant, and the best Spring festival. Any subject may be chosen, but subjects having an elevating constructive idea will be given preference, and the contest will close March 1.

The American Guild of Banjoists, Mandolinists, and Guitarists offers a prize of $100 for the best plectral quintet in classic form (Instrumentation, first and second mandolins, mandola, mando-cello, and guitar). Compositions must be submitted in score and en partitur, be in suite or sonata form, and about twelve minutes in length. Each composition must bear a fictitious name, and the composer must enclose an envelope containing real name and address, bearing on the outside the fictitious name. Compositions should be sent to the chairman of the prize committee, Mrs. Vahdah Olcott-Bickford, 616 West 116th street, New York, on or before December 31.

Better Fruit (Twelfth and Jefferson streets, Portland, Oregon) offers prizes of $10 and $5 for the best and most informative letters detailing experiences in growing fruits, berries, or nuts in a western state. Letters dealing with experiences in eastern states, where conditions differ so much from those west of the Rocky Mountains, will not be available. These letters are to be used in the annual "Home-

seekers' Number," to be issued January 1, and manuscripts should reach Better Fruit not later than December 17. No letter should exceed 1,000 words, and all letters submitted will be considered the property of Better Fruit, and awards to writers who do not win a cash prize will consist of subscriptions to the periodical. Ernest C. Potts is now the editor of Better Fruit, having recently succeeded W. H. Walton.

The Knights of Columbus Historical Commission prize offer has been amended so that the prize for professors of history in the colleges of the United States is open to professors in other social sciences, the amount of the prize has been increased to $3,000, and there is no prize offered to students in foreign countries. Manuscripts should be accompanied with a sealed envelope containing the author's name and address, inscribed with the assumed name, and should be addressed to the Knights of Columbus Historical Commission, Studies in American History, National Shawmut Bank, Boston. Students in colleges should name their university. The contest will close May 31. Authors of original studies in various aspects of American nationality who do not wish to enter the prize competition may submit manuscripts direct to the Knights of Columbus Historical Commission, 199 Massachusetts avenue, Boston. The Commission has issued two Bulletins regarding the conditions of submitting manuscripts, and copies will be sent to any one upon request.

The Poetry Society of America has awarded the prize of $500, offered in the William Lindsay contest for poetic drama, to Harry Lee for his four-act play, "Il Poverello." One hundred and forty-five plays were submitted in the contest.

Prize offers still open :—

Prizes in Letters offered by the Columbia University School of Journalism : for the best American novel published this year, $1,000 ; for the best play performed in New York, $1,000 ; for the best book of the year on United States history, $1,000; for the best volume of verse by an American author, $1,000. Also, Prizes in Journalism, amounting to $3,000 and a $500 medal, and three traveling scholarships having a value of $1,500 each. All offered annually under the terms of the will of Joseph Pulitzer.

Prizes of $5,000, $2,500, $1,000, and $500, and twenty prizes of $250 each for the best twenty-four short stories published by the Photoplay Magazine during 1921. Particulars in August WRITER.

Hart, Schaffner, & Marx prizes of $1,000, $500, $300, and $200 for the four best studies in the economic field submitted by June 21, 1922. Particulars in May WRITER.

The Rose Mary Crawshay Prize for English Literature, value to £100, offered annually by the British Academy. Particulars in May, 1920, WRITER.

Annual Hawthornden prize of £100 offered in England for the best work of imaginative literature in English prose or poetry by an author under forty years of age that is published during the previous twelve months.

Prizes amounting to $1,000 offered by Brain Power for stories showing the turning point that leads to success, competition closing March 1. Particulars in October WRITER.

Prizes amounting to $7,500 offered by the Knights of Columbus in an American history contest. Particulars in October WRITER.

Ten prizes of $100 each offered by the True Story Magazine for the best true stories submitted during 1921. Particulars in July WRITER.

Prize of $500 for the best story, and prizes of $100 each for the five next best stories, offered by Success, contest closing December 31. Particulars in July WRITER.

Prize of 100 guineas offered by the Talbot Press, Dublin, for the best Irish novel submitted by June 1, 1922. Particulars in July WRITER.

Two prizes, each of $200, offered by the American Historical Association — the Justin Winsor prize for a monograph on American history, and the Herbert Baxter Adams prize for a monograph on the history of the Eastern Hemisphere. Particulars in April, 1920. WRITER.

Prize of $1,000 offered by the American Chamber of Commerce in Paris, for the best essay on "Toleration in Economics, Religion, and Politics." Contest to close March 1, 1922. Particulars in July WRITER.

Prizes of $1,000, $500 and $500 offered by the Francis D. Pollak Foundation for Economic Research for the best essays submitted during 1921. Particulars in March WRITER.

Esther Yarnell prize of $100 offered by the Lyric West for the best poem, or group of poems, published in the magazine before January 1. Particulars in October WRITER.

Canadian prize competition offered by Hodder & Stoughton ; $2,500 for a Canadian novel, and $500 for the best story for Canadian boys or girls. Competition closes June 1. Particulars in November WRITER.

Three prizes of $100 each offered by the United Neighborhood Houses of New York, for the best one-act play, the best community pageant, and the best spring festival. Competition closes March 1. Particulars in November WRITER.

Prize of $100 offered by the Forest Theatre Association, Carmel, Calif., for an original play adapted

for production in the Forest Theatre during the summer season of 1922. Competition closes February 1. Particulars in November WRITER.

Prize of $50 for the best article on hunting and trapping offered by Alfred E. Ross, contest closing March 1. Particulars in October WRITER.

Delineator prize of $500 for the best article written by a senior of any American woman's college or co-educational institution, on "How I Worked My Way Through College," competition closing February 15. Particulars in October WRITER.

Prize of $1,000 for a symphony, and a prize of $500 for a piece of chamber music, offered by the Paderewski Fund for American Composers, contest extended to close December 31. Particulars in June WRITER.

Berkshire Music Colony prize of $1,000 to the composer of the best string quartette, contest closing April 15, 1922. Particulars in July WRITER.

Prize of $50 offered by the Depauw University School of Music for the best composition for organ submitted by January 1. Particulars in July WRITER.

Prize of $1,000 offered by the Chicago North Shore Festival Association for an orchestral composition, contest closing January 1, 1922. Particulars in September WRITER.

Prizes of $15, $10, and $5 for the best letters on "How I Earned My Musical Education," offered by the Etude. Particulars in September WRITER.

Three sets of prizes — five of $40, five of $20, and five of $10 — offered by Contemporary Verse for the best work in the magazine during 1921. Particulars in September WRITER.

Prize of $200 in gold for the best pageant based upon the history of osteopathy, offered by the School of Osteopathy, Kirksville, Mo., contest extended to end June 1, 1922. Particulars in July WRITER.

Prizes aggregating $300 offered by the American Humane Association, Albany, for the best essays dealing with the trapping evil, contest extended to end December 31. Particulars in June WRITER.

Two prizes offered by Poetry for the best work printed in the magazine in the twelve numbers ending with that for September — $200 for a poem or group of poems by a citizen of the United States, and $100 for a poem or group of poems by any author, without limitation. Particulars in April WRITER.

Honorarium of $50 for the most meritorious piece of poetry published in the Granite Monthly during 1921. Particulars in January WRITER.

Monthly prizes offered by the Photo-Era (Boston) for photographs, in an advanced competition and a beginner's competition.

Prizes of two dollars and one dollar offered monthly by Everygirl's Magazine, formerly Wohelo, (New York) for stories, short poems, and essays, written by Camp Fire girls. Particulars in October WRITER.

Weekly prizes offered by the Boston Post for original short stories by women, published each day. Particulars in May WRITER.

Monthly prize of five dollars for best criticism of the most distinctive story in Brief Stories (formerly Little Story Magazine), Philadelphia. Particulars in April WRITER.

CURRENT LITERARY TOPICS.

The Literary Property Shop. — "What's that?" echoed the Property Shop salesman. "Why, that's a rough tweed shoulder. The sort she buries her face in on the last page. You won't get anything cheaper anywhere. What's more, the cheapest things bring in the most money. Should think any writer'd recognize that shoulder. We've got sleeves, too — they have to be rough, too; sort of manly, you know, for her to cry on. It's all clothes in this department. That's the tiny little white garment she can sew on in a crisis or a climax. They're always white and they're always wanted. That's a roll of soft, white clinging material — bit soiled now — not so popular as it was. I'd almost give you that. Has to be a little French model nowadays, marked down at a sale. That's for stenographers and salesladies. If she's a millionaire's daughter there is nothing better than riding breeches or a bathing suit. You can take it from me. Kimonos! I don't know what we did before kimonos. They're the hub of matrimonial complication. And then there's the rosy sort that she just slips into at the right moment or looks at her rounded chin in the glass in. Not much choice between dinner jackets and rough shirts open at his strong throat — that is, if the rough shirt's just made a fortune out West. The one shows how wealthy his father is, but with the other he can still buy the dinner jacket and dispense with the father. Get me? But I'll show you some of the other departments. — New York Evening Post Literary Review.

Why Not Write Short Longhand? — More than half the words occurring in everything written or spoken are found in this list: About, Before, Extra, In, Must, Own, They, When, Between, For, Is, After, Neither, Quite, This, Where, Both, From, It, Never, Right, Again, Thus, Which, Can, Full, Just, No, Said, To, Why, Could, Good, Kind, Against, Nor, Shall, Too, Will, Do, Great, Know, Not, Should, Always, Under, With, Does, Each, Either, Ever, Except, Has, On, Have, Her, Here, Him, His, Make, Say, Might, More, Most, Much, And, Oh, One,

Only, Or, Other, Our, Such, Than, That, The, There, Are, Their, Upon, Very, Was, We, Were, What, You, Your, As, At, Be, Because, Been, Every.

A fairly good longhand writer can go fifty or sixty words a minute by using such abbreviations as Abt for About ; Cm for Come ; Rec or Rcv for Receive, etc. Workers who do not have time to study a shorthand system can develop "Short longhand" to a surprising degree of efficiency — enough, at least to take copious notes at institutes, sermons, and lectures. — Autumn Leaves.

BOOK REVIEWS.

VICTOR HUGO. By Mme. Duclaux. 268 pp. Cloth. New York : Henry Holt & Company. 1921.

Mme. Duclaux, English by birth and French by long association, has given us an admirable biography of Victor Hugo, here published as the ninth volume of the Makers of the Nineteenth Century Series. She tells in a most interesting way of Hugo's childhood and youth; of his marriage in 1822; of the domestic difficulties nine years later that separated him from his friend Sainte-Beuve; of his meeting with Juliette Drouet in 1833, resulting in the liaison that was destined to endure for nearly fifty years; of his second violent quarrel with Sainte-Beuve in 1837; of his election to the French Academy; of his escape to Brussels after the coup d'état; of his settling in Jersey in 1852 with his wife and family (and Mme. Drouet); of his expulsion from Jersey because of his revolutionary poems and his removal to Guernsey, where he bought Hauteville House; of his return to Paris after Sedan when the Republic was proclaimed and his experiences during the siege; of his retirement to Brussels, where his house was mobbed, and his expulsion from Brussels as an abettor of the Commune in Paris; of his return to Paris after a year in Guernsey, to stay for the remainder of his life ; of the death of his wife in 1865 and of Mme. Drouet in 1883; and of his own death in 1885. Hugo's literary work and his political activities are both given full attention, and the book is a living picture of the man.

FORTY-ODD YEARS IN THE LITERARY SHOP. By James L. Ford. 362 pp. Cloth. New York : E. P. Dutton & Co. 1921.

James L. Ford, author of "The Literary Shop," "Bohemia Invaded," and other books, tells us in this new volume in a chatty way the story of his life experiences, dealing, as he says, "not with my own accomplishments, but with the men and women whom I have known and the paths along which I have strayed." As reporter, dramatic critic, literary critic, press-agent, and editor, he has known, often intimately, the theatrical and artistic and literary notables of the last half century, and has moreover come in contact with many varied phases of New York life, so that he is justified in saying : "Those who follow my trail will find themselves more often in strange, even discreditable, company than among the elect who cluster about the seats of the mighty." Whether he is writing about actors, bookmakers, sporting men, politicians, journalists, theatre managers, burlesque queens, authors, convicts, or clergymen, however, Mr. Ford is always bright and entertaining, and his book, full of humor, kindly and cynical by turns, and interspersed with pictures, anecdotes, and pen-portraits of the many famous or notorious men and women he has known, is a fascinating chronicle. Its variety is indicated by the list of some seventy illustrations, including pictures of such different persons as P. T. Barnum, Pauline Markham, Frank Stockton, Tony Pastor, "Silverdollar Smith," Edwin Booth, Harry Hill, and "Frank R. Munsey Burying the New York Sun."

MEND YOUR SPEECH. By Frank H. Vizetelly. 48 pp. Boards. New York : Funk & Wagnalls Company. 1920.

Common errors in writing and speaking are pointed out by Dr. Vizetelly in this little book, which gives in alphabetical order words and phrases frequently misused. Two full pages, including a table, are devoted to explaining the right use of "shall" and "will."

WHO? WHEN? WHERE? WHAT? Compiled by Frank H. Vizetelly. 79 pp. Boards. New York : Funk & Wagnalls Company. 1920.

"Who? When? Where? What?" is really a pocket dictionary of names, with brief notices of about 2,000 persons — men and women — or characters in mythology and literature.

ROOSEVELT : THE HAPPY WARRIOR. By Bradley Gilman. With illustrations from photographs. 376 pp. Cloth. Boston : Little, Brown, & Company. 1921.

As a college classmate of Theodore Roosevelt Mr. Gilman became acquainted with the future President when the two young men entered Harvard College in the fall of 1876 as members of the Harvard Class of '80. Struck by the earnestness of a bespectacled young man with side whiskers and bared teeth who was arguing vigorously with two friends in the transept of Memorial Hall, Mr. Gilman asked a classmate : "Who is he?" "Oh, that's Teddy Roosevelt, one of our '80 men," was the reply. From that time on, Mr. Gilman says, Roosevelt was to him more and more a marked personality, and in this new biography he has tried to analyze the character of his college classmate and to interpret him by his words and deeds. "I have not cared to express a coldly judicial attitude," Mr. Gilman says. "Rather have I sought to set forth that

high estimate of Roosevelt which I have cherished through more than three decades." The book abounds in anecdotes and intimate reminiscences — Mr. Gilman's personal recollections, with new material secured from many persons who were Roosevelt's associates and friends, illustrative of his personality. The reminiscences of the artist, De Camp, who in 1908 in the White House painted the portrait of the President that hangs on the walls of the Harvard Union, are especially illuminating. Mr. Gilman writes in a personal and informal style, frankly from the point of view of an unbounded admirer of Roosevelt, and from first to last his book is one of lively interest.

COLUMBINE TIME. By Will Irwin. 171 pp. Cloth. Boston: The Stratford Company. 1921.

A novel set in the days when the West was young and the rush for gold brought together many types of men in the mining camps.

HAMMERS OF HELL. By W. E. Trautmann and Peter Hagboldt. 338 pp. Paper. Chicago: The New World Publishing Company. 1921.

A novel based on events in the labor controversies in 1902-1909 in the Pennsylvania and Ohio steel and iron districts.

LITERARY ARTICLES IN PERIODICALS.

[Readers who send to the publishers of the periodicals indexed for copies of the periodicals containing the articles mentioned in the following reference list will confer a favor if they will mention THE WRITER.]

A PLAY-BOY OF TWO WORLDS (Charles Haddon Chambers). John D. Williams. Century for December.

A NOTE ON NEWSPAPERS AND EDUCATION. Glenn Frank. The Tide of Affairs, in Century for December.

DICKENS. G. Santayana. Dial for December.

ALEXANDER BLOK. Glenway Wescott. Poetry for December.

LEAVES FROM MY AUTOBIOGRAPHY. With frontispiece portrait. Chauncey M. Depew. Scribner's for November.

CONFESSIONS OF A MUSIC CRITIC. W. J. Henderson. Scribner's for November.

WOOD-BLOCK PRINTING TO-DAY. Illustrated. Frank Weitenkampf. Scribner's for November.

THE LITERARY SPOTLIGHT. II. — Booth Tarkington. Bookman for November.

OUT OF MY NEWSPAPER DAYS. I. — Chicago. Theodore Dreiser. Bookman for November.

A SOURCE FOR GULLIVER'S TRAVELS. William A. Eddy. Modern Language Notes for November.

FURTHER INTERPRETATIONS OF MILTON. John A. Himes. Modern Language Notes for November.

WORDSWORTH AND HIS CHARACTER MATTHEW. Oscar J. Campbell. Modern Language Notes for November.

ADVERTISING AS AN ART. A. P. Herbert. Arts & Decoration for November.

THE POSTER. Edward McKnight Kauffer. Arts & Decoration for November.

FASCINATIONS AND DISCOURAGEMENTS OF NEWS REPORTING. Chester S. Lord. Current Opinion for November.

THE NOTE OF MORAL GENIUS IN SHAKSPERE. Current Opinion for November.

THE DRAMATIC AND EMOTIONAL STUDY OF LANGUAGES. Current Opinion for November.

A LITTLE JOURNEY TO THE HOME OF DALLAS LORE SHARP. House Beautiful for November.

SELLING YOUR PHOTOGRAPHS. Frederick C. Davis. Photo-Era Magazine for November.

THOMAS PAINE. With frontispiece portrait. M. Jourdain. Open Court for October.

CHARLES W. ALLEN. President of Little, Brown, and Company. With portrait. Bookseller and Stationer for November 1.

OUR RESENTMENT OF CRITICISM. Literary Digest for October 29.

AMERICA'S LOVE FOR DANTE TODAY AND YESTERDAY. Literary Digest for October 29.

THE READER AND NEWSPAPER STYLE. Fourth Estate for October 29.

REPORTER'S WORK THE BASIS OF JOURNALISM. Fourth Estate for October 29.

SIR ARTHUR PEARSON. With portrait. Fourth Estate for November 12.

CRITICISM AND NEWS. Musical Courier for November 3.

ABOUT PRIZES. Musical Courier for November 3.

NEWS AND NOTES.

The Swedish Academy has awarded the Nobel prize in literature for 1921 to Anatole France.

The Authors' League of America has voted to combine with the Authors' Society of London, and negotiations are being made for the formation of an organization, to be known as the International Society of Authors. It is thought that the Spanish, Scandinavian, and French authors' societies will also join in the consolidation.

Irving Bacheller has given the original manuscript of "Eben Holden" to the St. Lawrence University, from which he was graduated in 1882.

The Canadian Authors' Association has crowned Bliss Carman as Canada's major poet.

Mrs. Frances Gilchrist Wood and Grove Wilson are new members of the O. Henry Memorial Committee of the Society of Arts and Sciences, which awards annually a prize of $500 for the best short story published during the year. The committee is now composed of Blanche Colton Williams, Edward J. Wheeler, Ethel Watts Mumford, Frances Gilchrist Wood, and Grove Wilson.

"Fifty Years a Journalist," by Melville E. Stone, has been brought out by Doubleday, Page, & Co.

"News Hunting on Three Continents," by Julius Chambers (Mitchell Kennerley), is a posthumous book, Mr. Chambers having died while revising it for the press.

"Silhouettes of My Contemporaries," by Lyman Abbott, is published by Doubleday, Page, & Co.

The essays on "Books and Habits," by Lafcadio Hearn, selected and edited by John Erskine (Dodd, Mead, & Co.), are taken from Professor Hearn's lectures to Japanese students at the University of Tokyo. Among the topics are "Love in English Poetry," "The Ideal Woman in English Poetry," "The New Ethics," "The Bible in English Literature," and "Some Poems about Insects."

"Memories and Notes of Persons and Places, 1852-1912," by Sir Sidney Colvin (Charles Scribner's Sons), is a collection of essays on John Ruskin, Robert Browning, Burne Jones, George Eliot, William E. Gladstone, E. J. Trelawney, Victor Hugo, and Gambetta.

"The Literature of Ecstacy," by Albert Mordell, is published by Boni & Liveright.

"Shakspere and the Jew," by Gerald Friedlander (E. P. Dutton & Co.), deals with the Jew in pre-Shaksperian drama, and in post-Shaksperian drama, and is an attempt to prove that the portrayal of Shylock in "The Merchant of Venice" is historically erroneous.

"Language: Its Nature and Its Wider Relations," by Edward Sapir, is published by Harcourt, Brace, & Co.

"Romain Rolland; the Man and His Work," by Stefan Zweig, has been translated by Eden and Cedar Paul, and is published by Thomas Seltzer (New York).

"Famous Dogs of Fiction," edited by J. Walker McSpadden, published by Thomas Y. Crowell Company, describes dogs which have figured in the novels or stories of famous writers.

"Through the Shadows with O. Henry," by Al Jennings, is published by the H. K. Fly Company.

Thurston Hopkins, who wrote the interesting volume on "Kipling's Sussex" a year ago, has now prepared a companion volume, entitled "Rudyard Kipling, a Character Study," published by Simpkin, Marshall, Hamilton, Kent, & Co., of London.

The series of bibliographies of modern authors published in London by Leslie, Chaundey, & Co., has been undertaken jointly with the Brick Row Bookshop of New York. So far the bibliographies of Robert Bridges and John Masefield have been published.

"The Art of Illustration," by Edmund J. Sullivan (Charles Scribner's Sons), is a study of the methods used.

"Essentials of English Composition," by Homer E. Woodbridge, is published by Harcourt, Brace, & Co.

"Advanced Business Correspondence," by George Burton Hotchkiss and Edward Jones Kilduff (Harper & Bros.), is a manual of the writing of business English.

"The Best Plays of 1920-1921, and the Year Book of the Drama in America," edited by Burns Mantle, is published by Small, Maynard, & Co.

The Bookman's Journal, of London, will hereafter be issued in this country by the R. R. Bowker Company, publishers of the Publishers' Weekly.

The Schoolmen's Club of Newark, N. J., has placed a bronze tablet on the front wall of the Newark free public library to the memory of Stephen Crane, who was born in Newark November 1, 1871.

A tablet has been placed on the building in Washington Square, New York, to mark the place where Alan Seeger once lived.

Henry Oyen died at Forest Hills, N. Y., October 23, aged thirty-seven.

Rev. Dr. John Punnett Peters died in New York November 10, aged sixty-eight.

Dr. John A. Zahm died in Munich, Bavaria, November 11, aged seventy years.

Mrs. Sarah Yorke Stevenson ("Peggy Shippen") died in Philadelphia November 14, aged seventy-four.

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